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NEW YORK, SATURDAY, FEBRUARY 15, 1930

WHOLE NO. 2601



Rosa Ponselle

As Donna Anna

"Rouses Audience to Great Enthusiasm in Her Portrayal of Mozart's Heroine. A Revelation in the Role."

(N. Y. Times)



Hans Barth at the Quarter-tone Piano



At the Harpsichord



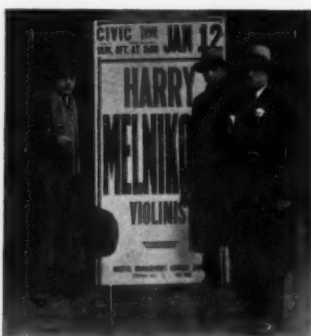
At the Piano used to-day

HANS BARTH,

who announces a New York recital on February 23 at Carnegie Hall, during the course of which he will illustrate three periods of the history of the pianoforte, playing on the harpsichord, the piano and the quarter-tone piano.



ALBERT STOESEL, in a Chautauqua setting. Next summer Mr. Stoessel will again act as musical director of opera and of symphony concerts at Chautauqua Institution.



HARRY MELNIKOFF,

(left) with his brother, L. B. Melnikoff, and his accompanist, Josef Adler (center), at the Civic Theater, Chicago, where the eighteen year old violinist captivated his audience with an amazing display of technical prowess and beauty of tone. Mr. Melnikoff sailed recently for a European tour, with appearances in London, The Hague, Vienna, Berlin and Paris. He will return in April.



FREDERICK SCHLIEDER,

internationally recognized pioneer in the teaching of creative musical thinking (taught through improvisation). Mr. Schlieder will again journey to the Pacific coast this coming summer to hold classes in Berkeley, Cal.; Denver, Col., and Panama.



HALLIE STILES,

"a gifted singer, a talented artist, a lovely, winning personality, a veritable young princess of the lyric stage," according to Herman Devries in the Chicago American. At her debut with the Chicago Civic Opera Company this season, as at her previous appearances in Paris with the Opera Comique, "the public capitulated wholeheartedly and with enthusiasm before the charm, magnetism, grace, and exquisite texture of her voice" (Glenn Dillard Gunn, Herald and Examiner). Miss Stiles' popularity also has extended to the social realm, where she is proving as great an acquisition as to the opera company. (Photo by Daguerre, Chicago.)

MARY MILLER MOUNT,

who is now a member of the faculty of the school of music of the Philadelphia Polytechnic Institute, having charge of the accompanying and coaching classes. Mrs. Mount has acted as accompanist for many well-known artists and also is accompanist of the Lester Concert Ensemble, in addition to her activity as teacher and coach.

CARMELA PONSELLE,

who has been engaged for a ten weeks' vaudeville tour, which will open soon at the Palace Theater, New York. Miss Ponselle is scheduled for a Carnegie Hall recital in the early fall.



FLORENCE LAMONT HINMAN'S PRINCE OF PILSEN COMPANY,

which recently appeared under the auspices of the Lamont School of Music, the Treble and Bass Clubs participating. The house was sold out (3200 capacity), the S. R. O. was displayed, and Norma Welch and Allyn Reese were pictured in the papers, which contained enthusiastic comments on the performance. Dr. Hinman directed and conducted the entire production.

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Poulenc's Harpsichord Concerto Wins Berlin's Approval

First Successful Attempt to Utilize Timbre of Old Instrument in Modern Combination—Two Stravinsky Novelties—Cortot Returns to Berlin After Sixteen Years—A Successful Revival of *Entführung*—Fedora Not Liked.

BERLIN.—One of the most interesting events of the entire season was Wanda Landowska's recent concert, which she gave in conjunction with Ernest Ansermet. A new concerto for harpsichord and orchestra, written especially for Landowska by Francis Poulenc was the center of interest on the program and proved to be a remarkable work from many points of view. For one thing, it is the most ambitious attempt that has been made, so far, to utilize the peculiar timbre of this old instrument in modern music. For another, it is emphatically melodic, indeed to such an extent that it becomes painful to the admirers of atonal music. There is no use denying it, melody is slowly creeping back even into ultra-modern music. But Poulenc's return has been rather too sudden, and especially in the slow movement of his concerto, his impetus has carried him back as far as Mendelssohn.

AN ENJOYABLE OCCASION

But this Concert Champetre is nevertheless very enjoyable; it is sprightly and pervaded by an engaging rustic atmosphere. Moreover the composer has achieved remarkable and fascinating sound effects by his various combinations of the thin, sharp harpsichord tone with those of the numerous instruments of a modern orchestra. This novelty was preceded by a masterly performance of Handel's delightfully fresh concerto for the same instrument. The great artist played these two works to perfection, completely charming her listeners.

As for Ansermet, he has been held high in the esteem of Berlin's musical circles ever since his sensational performance here of Stravinsky's *Le Sacre du Printemps*, about six years ago. This time he conducted the orchestra of the Berlin Broadcasting Company in a program of smaller works, which included, besides the two concertos, Debussy's three Nocturnes for orchestra, which, thanks to the admirable and convincing performance given them, enchanted the audience. Ansermet also conducted Stravinsky's Symphony for Wind Instruments with the utmost precision and with complete comprehension of its style and aims. But even with such a performance it failed to satisfy the audience to the same degree as the Debussy work.

TWO STRAVINSKY NOVELTIES

Another highly interesting concert was the last one conducted by Klemperer, in which he had the collaboration of Stravinsky. Here the Russian's two latest works, *The Fairy's Kiss* and the *Capriccio* for piano and orchestra, had their Berlin premieres. The first, an orchestral suite, shows Stravinsky continuing his promenade through musical history. After Lully, Pergolesi, Bach and Handel, he has now reached Tchaikowsky, and indeed, the new suite might be briefly described as a potpourri of Tchaikowsky melodies.

Stravinsky has here reproduced not only Tchaikowsky's sentimentality but also his harmonies; so that the only point of real interest in the work is the peculiar and masterly treatment of orchestral coloring. But unfortunately this is not sufficient to sustain a work three quarters of an hour in length.

But the *Capriccio* must be taken more seriously. Here, we are told, the composer has reproduced the pianistic style of Weber and Mendelssohn, but fortunately Stravinsky's own contributions are weighty enough to divert the listener's attention from the intentional imitation. Stravinsky himself played the piano part with considerable virtuosity, accompanied by Klemperer with the utmost exactitude. The large audience was carried away with enthusiasm.

CORTOT IN BERLIN, FIRST TIME SINCE PRE-WAR DAYS

A visiting celebrity also marked the sixth Philharmonic concert—namely Alfred Cortot, whose appearance here was the first he had made in Berlin since 1914. He performed the Schumann concerto with all the refinement and technical perfection that are characteristic of his playing. He made a deep impression on the audience, which applauded him to the echo, displaying an enthusiasm that was partly an appreciation of the music

and partly of the political aspect of Cortot's visit. The French Ambassador to Berlin, M. de Margerie, who is well known as a patron of music, was present at the concert as well as at the reception given by Mme. Louise Wolff in honor of the pianist.

The concert was also marked by the first appearance of Wilhelm Furtwängler after his severe illness, and he was given a particularly cordial welcome. He gave a splendid performance of Brahms' second symphony and followed it with a new composition by the young Berlin composer, Paul Ketzki, which had a notable success. It is a set of orchestral variations on an original theme, and is manifestly influenced by both Max Reger and Richard Strauss. Yet Kletzki shows so much inventive power, constructive skill and sense of orchestral color that his elaborate variations never become tiresome; on the contrary, they sometimes achieve an effect and an expressive power that are rare in the works of our younger generation.

THE "KEEP SMILING" SCHOOL OF MODERN COMPOSITION

At Erich Kleiber's last symphony concert a *sinfonietta* by Hans Wedig was heard for the first time. This young Rhenish composer from Bonn has given us here a clean and carefully written score but one which lacks inspiration and the impulse of temperament. Casella's *Scarlattiana*, on the other hand, which was also played for the first time in Berlin on this occasion, is far more entertaining and effective.

But even so this skillful fantasy on Scarlatti melodies cannot be rated very high as a representative piece of modern music. "Keep Smiling" seems to be the motto of this kind of music which has come into fashion in late years. The piano solo was adequately played by Käthe Heinemann. The weightiest piece of the entire program was Borodin's B minor symphony, not heard in Berlin for many a year and doubly welcome in Kleiber's animated reading.

A NEW DUTCH CONDUCTOR

Martin Spanjaard, a capable Dutch conductor, had a well deserved success at his recent Berlin concert with the Philharmonic Orchestra, where he took the place of Dr. Heinz Unger, who has been invited to conduct a number of concerts in Leningrad. Spanjaard had prepared an interesting program, starting with Cornelius Doppler's solidly constructed and effective *Ciaccona Gotica*, and closing with one of Ravel's orchestral masterpieces, the Spanish Rhapsody, which dates back some twenty years, but which the composer has never surpassed in delicacy of color and in expressive, graceful lines. The program was completed by Liszt's *Les Preludes* and Mozart's piano concerto in D major, played with great distinction and technical finish by Siegfried Schultze, better known internationally as Hubermann's accompanist. Spanjaard is in full possession of all the technical requirements of the conductor's art, and moreover he is a fine musician, displaying profound insight into the problems of style and of sufficient individuality to interest even the most fastidious listeners.

YUGO-SLAV CHAMBER MUSIC HEARD

A new string quartet from Prague, the Zika Quartet, made a most successful debut in Berlin. These splendid players combine their natural Czechish musical temperament with artistic culture of a high degree. They introduced to the Berlin public two compositions, one by Martinu, one of the chief Slavish exponents of radical modern music, and the other by Josip Slavenski, the leader of Serbian music, at present active in Belgrade. Both composers have already acquired a reputation through their works having been performed at a number of the international festivals. Martinu's quartet, half popular, half solemn and religious in character, has decided merits, while Slavenski's quartet is more primitive in character, but fascinating with its half-oriental, folk-tune basis.

At the same concert, Rose Walter, a well-known German soprano, sang some very interesting works, both old and new. For example, Handel's delightful solo cantata

with harpsichord, *La Bianca Rosa*, was followed by a less delightful modern chamber cantata, *Fragment Maria*, for soprano voice and eight instruments, by young Wolfgang Fortner. It was first produced a few weeks ago by Hermann Scherchen, and found admirers in several cities, as all eccentric music does. But it was a poor imitation of Hindemith's problematic attempts in his *Marientoben*. Stravinsky's *Song Without Words* for wind instruments and a Ravel song with harpsichord accompaniment completed the program.

PIANISTS, EUROPEAN AND AMERICAN

The pianistic events of last fortnight included recitals by Gieseking, Horszowsky and young Erich Kiebensahn, a highly gifted pupil of Kreutzer and Schnabel; there were also several newcomers. Among these Mar-

guerite Melville-Liszniewska deserves special recognition for the intimately poetic qualities of her playing, combined with a very sound technical basis. The grace and romantic beauty of her Schumann, Chopin, Brahms and Debussy are altogether unusual and stamp her as an individuality among women pianists.

Lucille Wallace and Lyell Barbour, two other American pianists, have specialized in four-hand music, and their perfect ensemble, finished, elegant and musically playing was very enjoyable at their recent recital. More especially their program contained rarely heard compositions, such as Mozart's Sonata for four hands in C major; Ravel's charming and picturesque suite *Ma Mère l'Oye*; Bizet's delightful *Jeux d'Enfants*; Brahms' varia-

(Continued on page 39)

Jacques Ibert Scores Third Operatic Success in Paris

Le Roi d'Yvetot Delights Opera-Comique Audience—Satire in Style of Rimsky-Korsakoff—Russian Dancers in Beethoven Ballet—Mary McCormic Joins Opera-Comique—Eidé Norena in Revival of *Huguenots*.

PARIS.—After listening to dozens of new operas, most of which were very wearisome, it was a rare pleasure to hear Jacques Ibert's *Le Roi d'Yvetot*, which has just been produced at the Opera-Comique. This is the third of the composer's successes, what with his *Angelique* having won wide popularity last year and his *Andromaque et Persee* occupying a prominent place in the repertory of the Opera.

The librettists, Jean Limozin and André de la Tourasse, have written their story around a king, reigning in France at an indeterminate epoch after the invention of cannons. The monarch declares war on his neighbors and is defeated. His subjects revolt and he is exiled, but the intrigues of the women of the village, led by Jeanneton, who later becomes the queen, reinstate him on the throne.

SATIRE A LA COQ D'OR

The work is written in the style of the old French opera comique, with spoken dialogue, and the subject is burlesqued throughout in a way strongly reminiscent of *Le Coq d'Or*. This peasant king, who wears an elaborate golden crown to war—sometimes perched over his peasant's bonnet, which is a knitted sock with red or blue stripes—makes his triumphant entry on a

donkey. The departure for the war is a gem of orchestral scoring and humor, while the trio of the three survivors, which occurs at the end of the second act, is conspicuous even in a score so filled with delightful music as this is. Another exquisite episode is the scene of the village women washing at the lavoir, discussing the political events and quarrelling over them. A nightingale's song, produced on a phonograph, is used very effectively in this scene.

Seldom has an audience shown such wholehearted enthusiasm, and, except for the Jeanneton, who was not a vocal success, it was well deserved. Musy as the King, Roger Bourdin as the extremely comic, lean innkeeper, and Maurice Oger as the fat one were notable in an excellently cast company. The stage decorations, by Moulart, added materially to the brilliance of the general effect, and, thanks to the able conducting of Albert Wolff, there was not a dull moment in the performance.

DIAGHILEFF BALLET STAR IN BEETHOVEN REVIVAL

The opera is rapidly reviving forgotten classics. The first of these was William Tell, and the second, the *Creatures of Prometheus*, Beethoven's rarely performed ballet.

(Continued on page 42)



EDGAR SHELTON,

pianist, whose first New York recital on October 24 won such enthusiastic approval from public and press alike that a second recital has been planned for Town Hall on Wednesday evening, February 19. Following this recital and an appearance with orchestra, Mr. Shelton will sail for his second European concert tour.

NATIONAL ASSOCIATION OF HARPISTS TO CELEBRATE TENTH ANNIVERSARY

On March 3 and 4, in Boston, the National Association of Harpists will hold its annual meeting and celebrate its tenth anniversary. A complete account of the program of the proceedings occupies a number of pages in the January issue of the Association's official organ, *Eolus*, which is edited by Carlos Salzedo, who is chiefly responsible for the inspiration which has given the harp the position it now holds in America. In the accompanying picture Mr. Salzedo is shown standing beside the famous harp of his own design, in which the old gold filigree has been replaced by beautiful artistic and modernistic wood inlay.

The National Association of Harpists was founded in 1919 by William Place, Jr., and incorporated in 1920. Among its incorporators are such significant names as Elizabeth Sprague Coolidge and Edgar Varese.

All of the aims of the association were accomplished before it reached its tenth anniversary. These aims were as follows, and it need not be repeated after each item that it has been successfully accomplished:

- (1) The establishment of master classes;
- (2) The establishment of free scholarships;
- (3) The establishment of harp departments in schools, colleges and conservatories throughout the United States (It has established harp departments in the Curtis Institute of Music, the Philadelphia Musical Academy, the Leefson School of Music, Philadelphia, the Institute of Musical Art of New York, the Cincinnati Conservatory of Music, the Peabody Conservatory in Baltimore, the Denver College of Music, and

has recommended harp instructions to the Eastman School of Music in Rochester; it is now negotiating to establish a harp department at the Cleveland Institute of Music, and has established harp departments at the College of Fine Arts, Syracuse University, Salem College, Winston-Salem, N. C., and Penn Hall, Chambersburg, Pa.); (4) The holding of annual conventions with large ensembles of harps; (5) Agreement between prominent harpists regarding standardization of harp technique; (6) Developing the harp idea from the points of view both of playing and composing; (7) Annual international prize competition contests for harp; (8) Encouragement of all attempts aiming toward the perfection of the harp from the manufacturing viewpoint; (9) The solution of the problem of the perfection of harp strings; (10) The creation of a review devoted primarily to the cause of the harp; (11) Establishment of the branches of the Association throughout the United States; (12) Establishment of foreign bureaus. Carlos Salzedo is the president of the National Association of Harpists.

The program of the concert to be given at Symphony Hall, Boston, on March 3, by the National Association of Harpists during the convention, is as follows: (1) Song of the Volga Boatmen, arr. by C. Salzedo, and Slumber Song by Wm. Place, Jr. (The Large National Ensemble of Harps); (2) *Pièces en Concert* by Rameau for flute, cello and harp (Georges Laurent, Jean Bedetti and Carlos Salzedo); (3) Sixth French Suite, John Sebastian Bach, for an

ensemble of eight harps (artist-students of The Curtis Institute of Music); (4) *Sainte, Five Popular Greek Melodies*, Maurice Ravel (Cobina Wright and Marietta Bitter); (5) *Spanish Dance* (No. 5), Enrique Granados, and *Clair de Lune*, Claude Debussy, for an ensemble of eight harps (artist-students of The Curtis Institute of Music); (6) Concerto, Carlos Salzedo, for harp and seven wind instruments (Lucile Lawrence and solo wind players of the Boston Symphony Orchestra).

Althouse and Goodson Soloists With Minneapolis Symphony

Orchestra Now on Extensive Tour

MINNEAPOLIS, MINN.—When the zero hour becomes perpetual it is time for symphonic organizations to seek sunny shores. That is just what the Minneapolis Symphony Orchestra is doing. Henri Verbrughen and his eighty-five men are playing thirty engagements that lead them through Wisconsin, Illinois, Indiana, Tennessee, Alabama, Louisiana, Florida, Cuba, South Carolina, North Carolina, Pennsylvania, Ohio and Michigan. Certainly, a southern adventure at this time of year when Minneapolis has not seen the mercury above zero for over two weeks is a clever way to keep orchestral players happy. The dynamic Verbrughen is a great favorite in the South; each appearance is a return engagement with the exception of Charlotte, S. C., which is visited for the first time. The orchestra will not be heard here until February 28.

The tenth concert of the symphony series brought forward again Respighi's *The Pines of Rome*, and introduced Vivaldi's concerto for four strings and string orchestra. Paul Althouse proved he has grown more mature along his chosen opera path, with stirring versions of *O Paradiso* by Meyerbeer and Lohengrin's *Narrative*. Always a favorite here, Mr. Althouse was warmly greeted. The ninth symphony concert, on January 10, again reminded local concert goers that Mr. Verbrughen possesses remarkable dexterity in refining the polite utterances of Mozart and Mendelssohn. The overture to *The Marriage of Figaro*, by Mozart, and Mendelssohn's *Symphony No. 3*, were polished but expressive, even forceful. Honnegger's *Pastorale d'Été* was placed between the above two numbers, and sounded disappointingly harmless. Katharine Goodson was heard in the Brahms Concerto for piano and orchestra, No. 1. She has made this work quite her own, having played it on her former appearance here. She makes it sound as though Brahms had always intended it to be a piano concerto,—more praise is impossible. Miss Goodson prolonged the concert with several encores.

The migratory urge is evidently contagious, as the University of Minnesota band under the direction of Michael Jalma began a two weeks' southern trip the last of January. Sixty student musicians will be heard in ten cities.

E. G. K.

Louis Gruenberg Commissioned to Write an Opera

Three anonymous friends of the Juilliard School of Music have commissioned Louis Gruenberg to write an opera, the first performance of which will be made by pupils of the school. While full details concerning the subject of the opera and the name of the librettist are not yet available, it is understood that the operas is to be in English, based on an old fairy story, and will be in the vein of romantic comedy.

Mr. Gruenberg studied under Busoni, and his career has placed him in the front rank of modern composers. From the time he won the Flagler prize for his symphonic

poem, *Hill of Dreams*, he has written a series of important works, the best known of which in America are *Creation* and *Daniel Jazz*. More recently he has shown another side of his talent in *The Enchanted Isle*, a symphonic poem, which was selected by the Juilliard School as its annual American work for publication in 1929. It was performed by the Boston Symphony Orchestra under Serge Koussevitzky, and also at the Worcester Festival and Chautauqua concerts under Albert Stoessel.

The success of the three performances of *Haensel and Gretel* by students of the Juilliard Graduate School during Christmas has influenced the decision of the Juilliard School to use its resources for an annual opera presentation and to seek new works adapted to the opera stage by American composers and librettists, and it is hoped that Mr. Gruenberg's opera will be finished in time for production next Christmas season.

Harmati Maintains High Orchestral Standard

Margaret Shotwell Soloist—Piatigorsky Thoroughly Enjoyed

OMAHA, NEB.—The latest program of the Omaha Symphony Orchestra under the leadership of Sandor Harmati offered but three numbers: the overture to *Hansel and Gretel* by Humperdinck, the Grieg piano concerto, and Tchaikovsky's fifth symphony. These three, however, provided a rich abundance of color, variety and interest. The overture exerted anew its charm of flowing melody, fresh and stimulating rhythm, rich and glowing instrumentation. Next came the soloist, Margaret Shotwell, with a very colorful version of the Grieg Concerto.

For his fine reading of the symphony, Sandor Harmati deserves unqualified praise. His vision included the broad outlines of the work and at the same time the lesser details; very skilfully he combined its many moods, movements and episodes into a fascinating and exciting whole. It was a big and rousing performance and brought to the conductor and the orchestra much appreciation and commendation from a gratified audience.

A very complete success was achieved here by the cellist, Gregor Piatigorsky, who was presented by the Tuesday Musical Club as an entire stranger to the local public. A stranger he may have been on his arrival, but certainly not on his departure. Itemizing his great gifts would require much space, as he seems to be lacking in none of the attributes that go toward the making of a great artist. His reception on the part of the audience here was at once cordial, sincere and flattering. Valentine Pavlovsky, accompanist, very justly shared in the evening's honors. His work rated high in the scale of artistic excellence.

Under the direction of Mme. Moeller-Herms and Rudolph Seidl, the Society for Grand Opera in English presented Mascagni's *Cavalleria Rusticana* as the second of the season's offerings. The able principals were Emma Griggs, Lebrand Wykoff, Sadie Rink, Carl Smith and Bertha Assmann. Before the opera a short musical program was given by Marie Rasmussen, violinist, Mary Fitzsimmons Massie, soprano, and Bernice Dugher, pianist.

J. P. D.

Leginska's Orchestra in Boston

Leginska's Women's Symphony Orchestra played at Smith College on January 13, in Pawtucket, R. I., on the 15th; Lowell, Mass., on the 24th; New Bedford, Mass., on the 28th, and on the 29th at John Hancock Hall, Boston.

The Boston program included the Mozart overture from *The Marriage of Figaro*, the Weber concerto in F, Tchaikovsky's symphony, No. 5 in E minor, op. 64, Debussy's *Cortège et Air de Danse* (first Boston performance), and Sibelius' symphonic poem, *Finlandia*.

HOWARD-JONES DELIGHTS COLOGNE WITH DELIUS CONCERTO

New Successful Operetta.

COLOGNE.—Special thanks are due the Cologne Broadcasting Company for the highly successful concert, devoted exclusively to contemporary English compositions, which they recently organized. The program comprised three works which were significant for the strong tendency toward romantic music typical of the best known English composers. Following Arnold Bax's richly atmospheric *November Storm*, one listened with great pleasure to that rarely played C minor piano concerto by Frederick Delius. The work found in Mr. Evelyn Howard-Jones an interpreter who can reveal to the full the great beauties of the piano part, and who fascinated his audience as much by his virtuosity as by his musical depth.

The unusually homogeneous evening was brought to a close with a performance of

Vaughan-Williams' *London Symphony*, a work which is less surprising for its originality than for its wealth of beautiful sounding melodies. The conductor, Ernst Busch-kötter, was responsible for the finely differentiated and successful performances.

At the opera Josef Königsberger's operetta, *Her Majesty's Toy*, has just had its world premiere and has scored an enormous success with the public. The libretto, by Oskar and Holders, deals entirely with well tried types of characters, and the music, strongly influenced by Lehar, offers little that is new. But its hearers were delighted with its natural flow of melody and gripping rhythms; so it was not altogether due to the excellent performances that, at the close, the composer, who also conducted the work, was recalled again and again.

E. T.



CARLOS SALZEDO,

standing beside the famous harp of his own design, in which the old gold filigree has been replaced by beautiful, artistic and modernistic wood inlay.

CHOPINALIA IN LYONS

By Ethel Hugli-Camp

Edouarde Ganche's Unique and Valuable Collection Represents a Life's Devotion to the Great Polish Composer.

One of the most interesting cases of a hobby turning into a real cult is that of Monsieur Edouarde Ganche of Lyons and Paris, President of the Frederic Chopin Society. Twenty-five years ago Monsieur Ganche conceived an extraordinary spiritual passion for the personality of the great Pole whose music was so dear to him, and began to collect whatever articles he could find that had been used by the master. Today this collection represents the most valuable and complete expression of Chopinalia in the world. At this time when, through the efforts of this great-hearted Frenchman, the remains of Frederic Chopin, now resting in the cemetery of Pere La-Chaise in Paris, are in all probability soon to be transferred to the Wawel in Cracow (the royal Cathedral where the Polish kings were interred and where Kosciusko, Poniatowski and other heroes are buried) it seems only just to the genius, the devotion and the self sacrifice of Edouarde Ganche, to draw the attention of the public to this collection, the result of his life work.

If you know Lyons at all you know that the most charming and unexpected interiors are to be found behind the sootiest, grayest and most monotonous facades in town. You know, too, that stairs do not count, and that, acting on the same principles that lead Americans to choose the higher stories, the best apartments in Lyons lie four or five flights up towards the stars. That these ancient houses have no elevators is a foregone conclusion. And so it was that after rattling over the cobbles of a small street on the right bank of the Rhone, our taxi stopped in front of a house whose number showed us that it was indeed the home of Monsieur Ganche, and we began our ascent. At every landing we remarked that the solid oak doors all had their little brightly polished brass grill which assures the possibility of a peep at the outsider before the bolts are drawn. These grills are no longer used, we were told, but evidently at the epoch when the houses were new it was healthier to know who was calling before, rather than after, opening the door.

The climb up Monsieur Ganche's stairs took on a symbolic aspect when we were finally ushered into his charming apartment, for the whole place has the air of a temple to Chopin with the master of the house as

Princess Czartoryska. Next to that stood a small silver "brule parfum" which always stood in the Master's room but was never used. Next to this a sheet of Chopin stamps recently issued by the Polish government. One of the four miniature bas reliefs came next, and then we saw, exposed in a jeweler's box, a small piece of square metal which was Chopin's seal bearing on its face his monogram, three interlaced C's, each letter

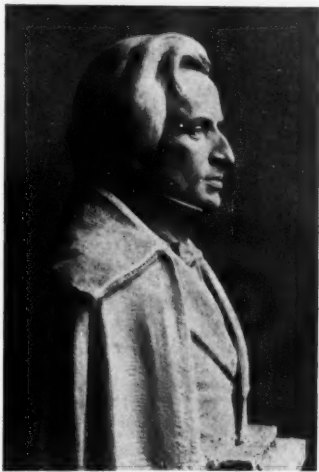
her request that he wrote his name on the woodwork of the interior, with the date, 15th November 1848? And was it she who had the glass plaque placed over the revered name and the mysterious but undoubtedly for her, memorable date?

A portrait by Delacroix hangs near the piano, a tormented, stormy agitated face, displeasing to those who think of Chopin as quite the reverse. But this is balanced by another, a pen and ink sketch by the same painter, which deserves special mention. This is Chopin's profile slightly exaggerated to resemble Dante, wearing the classical head drapery and laurel crown and called "Dante as Frederic Chopin." It is signed with a combination that long puzzled Monsieur Ganche until it dawned upon him that

that the transfer of Chopin's remains from Pere La-Chaise in Paris to the Wawel in Cracow lies in the very near future."

Before we left, Madame Ganche opened the well preserved little mahogany piano and played us the First Etude. It was not hard to close one's eyes and imagine Jane Stirling at the instrument, curls drooping, white hands flowing over the keys, while an ardent young Polish teacher leaned on the instrument and gazing, forgot to correct. Not for them any thought of burial side by side with kings. Just a real honest attraction of young hearts to which Death put a term a few months later but which blossoms for us again in the collection of Monsieur Ganche.

And if any one, reading this, or reading Edouarde Ganche's book on Chopin, "Frederic Chopin. Sa Vie et Ses Oeuvres" and "Dans le Souvenir de Frederic Chopin," and realizing the high motives that animate his search for Chopinalia, feels the urge to be associated in some way with the work, let him send to the gray house in Lyons with its incomparable collection, a letter of apprecia-



BUST OF FREDERIC CHOPIN
by Fox-Masseau. (Ganche Collection)



MEDALLION ON THE TOMB OF CHOPIN,
by Clesinger. (Ganche Collection)

this was a rebus of Delacroix's name, "Deux-La-Croix."

In a corner, standing on an Empire table, is a terra cotta bust of George Sand as a young woman. But the shadow of this "femina fatale" is powerless to banish the faint persistent presence of gentle Jane Stirling, for there on a pedestal lies the marble bust of Chopin on his death bed, executed from the plaster cast in the shrine; and there in the opposite corner is the exquisite carved wood box in which Jane Stirling kept this marble head all her life long.

"These are my principal treasures," said Monsieur Ganche, "but I have many more. I possess every book written on Chopin and every engraving that has been published. In the last twenty-five years I have collected all newspaper clippings available and every piece of published propaganda for Poland that I could find. My ambition is to help to elevate Frederic Chopin to the heights to which his genius and the services which he rendered through this genius to his country, entitle him. I wish to see his ashes placed in a tomb adjacent to the tombs of the Polish kings and the Polish patriots in the Wawel in Cracow. I have worked for this aim for many years and have every reason to believe



JANE STIRLING
of Calder House, Edinburgh, one of Chopin's favorite pupils. (Ganche Collection)

tion, or an indication as to the whereabouts of further Chopinalia capable of being added to the Ganche collection. This would be a practical appreciation of the great Polish musician himself, of his dearly beloved country now finally resuscitated, and of an eminent Frenchman who has raised a personal hobby to the status of an international cult.

Fernandia Doria Returns From Chicago

Fernandia Doria, contralto, has returned from a successful trip to Chicago where she fulfilled three engagements. She sang at the dinner of the International Harvest, on January 21, at which Kermit Roosevelt gave a lecture on his recent visit to China. On January 26, she gave a recital for the University Club of Chicago, and on January 27, presented a drawing room program at the residence of Mrs. Parke Simmons in Evanston. She returned home in time to give a folk song recital on February 5. Miss Doria, as guest artist, sang with success over the radio on the Baldwin Hour, on January 19.



EDOUARDE GANCHE,
Founder and President of the Frederic Chopin Society of Paris and Lyons.

high priest. The reception room contains some engravings of episodes in Chopin's life, reproductions of portraits, etc., and here we were received by Madame and Monsieur Ganche. But the real shrine lies in another room and hither we were escorted as soon as the first courteous obligatory French phrases of welcome were pronounced. The light was turned on and we found ourselves in a small room about twelve by twelve feet in size, of which one wall was occupied by a sumptuous glass case with its own special lighting, and another by Fox-Masseau's massive terra cotta bust of Chopin at about thirty-eight years old, as well as by some Empire chairs. To the left of the door we had entered hung the famous portrait by Winterhalter, the painter of Empress Eugenie, dated 1847. A long table bearing manuscript music in beautiful cases, and books of special interest, filled the centre of the room.

The first object in the glass case shown by Monsieur Ganche was the famous stoppered water bottle in pink and white Bohemian cut glass, a present to Chopin from

in the form of a curved horn—a reference to his patriotism and trumpet he blew for oppressed Poland.

On a lower shelf lay the cast of his left hand taken in life—what an epitome of his whole character and genius it represents!—and further on, the plaster cast of his head, made from the death mask by Clesinger, George Sand's son-in-law. On the lowest shelf stood a flat square red velvet case with a nine pointed gold crown upon it. This contained the first edition of two Etudes dedicated by the master to his adoring Scotch pupil, Jane Stirling of Calder House, Edinburgh. At the other end of this shelf was the model of the high relief portrait bust which is on his monument in Pere La-Chaise.

The long table next claimed our attention—and how much more vivid it makes a celebrity to have the souvenirs of his genius handled and opened and shown you by the ardent enthusiast who has spared neither time nor money in gathering together his precious relics, than to gaze at them lying inert and already buried beneath the plate-glass of a jealous museum! Appreciation of our luck grew with every passing minute. In a red morocco case with gold tooling lay the original manuscript of the Barcarolle, op. 6. Chopin's own microscopic notes floated in dainty clouds over the bars, here and there vigorously scratched out by a hair fine pen and replaced by other notes. Monsieur Ganche turned the yellowing pages with reverential care. Another manuscript in this red morocco case was a Nocturne with a note signed by him at the foot of the page saying that it was not written by his hand, but that the pedaling and other indications had been put in by him. Another case held a letter written in Polish in 1824 when he was fourteen years old. Quite remarkable is the signature, "F. Chopin," with a vigorous arabesque below it.

Monsieur Ganche is preparing an entirely new edition of Chopin's works to appear shortly in England. This edition is to be based exclusively on that in which Chopin himself made the final corrections, and will be unique in the annals of music.

Jane Stirling's gracious portrait gazed at us from between her long temple curls as we passed from the shrine, through the beautiful dining room, and into a drawing room which contained the Pleyel piano belonging to the gifted Scotswoman. This piano, a small mahogany grand, was chosen by Chopin for his pupil and, as the framed text now standing on it clearly attests, was played on by him daily on his visit to Calder House in Edinburgh. He was not very well then, he tired easily; still he writes that every evening he tried to please his hosts by playing his music, and also the Scottish ballads they loved so much, on the instrument he had chosen for lovely Jane. Was it at



A DANCER MUST WATCH HER CALORIES.

At every hotel visited by La Argentina on her long tour of America, her first call was in the kitchen to meet the chef, to confer with him about her carefully selected diet. This picture shows her at one of San Francisco's leading hotels with Chef Joseph Meyer, who was very happy to co-operate.

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the right type of entertainment to offer and with education in the field more people will recognize and enjoy its benefits.

"Critics may say that many artists are



ARTHUR CULBERTSON



HARRY CULBERTSON

sentative in his New York office, he volunteered the following:

"Everyone knows there has been a tremendous change in the concert business, not only in the last couple of years, but also during the last ten years—in fact, since the war. This has not been brought about by the radio, as many think, nor the talking pictures. It is due to other sources.

"There has been a business depression in the concert field owing to the novelty of radio, but this condition could have been overcome if people in the concert business had only worked together, and not for the radio. We are asked by almost every individual with whom we come in contact for our opinion of the present status of the concert business and radio's effect upon it.

"The usual question is: 'Has the radio killed the concert business?' or 'What about talking pictures?' Our reply has been and is now in the negative. As a matter of fact, there has always been very little musical interest to kill. By that I mean: in many towns there are not more than a few dozen persons who appreciate the best in music and readily go to a concert. Most of the people go because someone has taken an interest in an artist series and persuades them to subscribe; or because the concert is a social event and it is fitting for them to be seen there.

"It is true we have a dozen or more artists in the field who are called sensational. Many times, though, this is not because of their ability but because of clever propaganda. In these cases it is usually the big name that draws people, not love for this sort of entertainment. There may be some exceptions to this rule, but we feel, if the situation were analyzed, one would find that some of the artists who have the greatest reception, and these are comparatively few, are often those who would not be rated as our very best, from the artistic side.

"The concert business is unlike any other where there is a permanent demand for the product that is good. In other words, in almost every other line of business where there is a worthwhile product, whether highly advertised or not, there is a certain demand for it. This is not altogether true in the concert field. The average American (as I do not care to speak of the foreign side at this time) is not particularly interested. In our line of endeavor, the demand for each concert must be created. This will be the case we think for some time to come, if not always. It has been the case for many years.

"If the activities of any local manager be gone into, one finds a certain clientele has been developed, that the concerts are promoted by subscription and in many cases guarantors. In each case the audience is composed largely of those who know little or nothing of music, but who attend from the cultural or social standpoint.

"Therefore, in our opinion, this feeling of depression in the concert field is uncalled for. It is true, it takes time, money, energy and organization to develop the work, but we find there are hundreds of towns in America willing to promote a concert series, not that there ever was a real demand for it, but there are a number of people who feel it is

now heard over the radio, not taking into consideration how the artistry is received over the air and also the many imperfections in this type of music. This should not, however, detract from the idea of having the artist personally appear in a town's auditorium, university or club, where all may gather for one of the events. In our opinion, artists who appear on the radio instead of increasing the demand for their services as many have been given to believe, practically eliminate the possibility of appearances in places where they have been heard.

"If there is going to be a series in the town, we personally find there is a desire for artists who have not been heard over the radio. They seem to feel the artist is more exclusive, and not one whom everyone can hear sitting in a living room and by not paying. This impression is psychological and based on our experience in a large number of places in different localities. Of course, it is brought out that after deducting a manager's commission, traveling expenses, etc., all profits from some engagements are practically annihilated, especially with an artist not possessing an unusual reputation. This is true. Therefore, it first must be recognized that unless an artist can afford to stand this initial financial expense, he or she should not consider entering the concert field. This has always held good and is not a new condition brought about recently. It is so in any business: the product is not salable until developed through advertising, etc. To expect a management to shoulder the burden of this expenditure is another absurdity, as the product upon which they are working this season is not a set fixture, and the artist may be affiliated next season with some other management. Nature is very changeable and after a manager has worked up a setting value for an artist he is likely to change his management and the new manager gathers the benefit of the initial efforts.

"The impression is frequently given to young artists by our colleagues, and others, that it is necessary to go to Europe to gain a certain reputation. They may then come back and, if they are good, their reputation will be made. We do not believe any such thing. It certainly helps, but we have had too many shining examples in the past where artists have come here from Europe and had success in New York, but how long did it last? Therefore, irrespective of an artist's success either abroad or in America, this propaganda must be carried on by advertising. It takes money! Like everything else, after a sufficient amount is spent and the artist can live up to it artistically, ample returns can be gained in the course of time. On the other hand, there are artists who have met with success without going to Europe. We feel that for any artist with ability there is a certain field. To prove our contention, we will say that within the last five years, that is during the so-called depression which everyone, even managers, including ourselves, are clamoring about, we have given Harry Farbman, a violinist, who had the usual success in New York, but nothing sensational, approximately four hundred (400) appearances. Although this was exceptional, it proves the business is there.

Another example is Suzanne Kenyon, soprano, who came under our management about five years ago, practically unknown. Miss Kenyon had fair success in New York and, for her type of work, was a good artist. She now averages forty appearances a season, and her reputation is continually growing. We could recite other examples where we have had the right support and cooperation.

"Within the past two years we have established, under our own personal direction, a number of concert series, some of which are within the vicinity of New York. The fact remains that many rely always on a name to sell. And again, these colleagues have affiliated themselves with radio, etc., where the profits to them are evidently larger, taking into consideration the difficulties in our field. An artist came to us recently stating that he had been advised to play only in the big cities; that his fee must be at least \$500 to be a great success. This may sound good and everyone would like to have things that way, but we reply that it is not necessary to be sensational to receive a certain recognition nor ample returns for his work. Secondly, there are approximately sixty towns in America with a population upward of 75,000. Consequently, if the above were true with the many fine artists in the field there would be a great clamoring for these engagements each season. It has been our experience that many of the smaller towns take a greater interest in music and are more particular in the presentation and type of artists selected, irrespective of reputation. If the artist expects any kind of a tour, the majority of the small towns have to be played while the wait for the large city appearances is sometimes a long one. Many artists find this out, much to their sorrow, as the result of such advice which sounds good when presented. One finds that the majority of artists who are permanent successes worked gradually to fame over a long period, meeting with many difficulties. Usually those who have not succeeded are those without the material and artistic ability for concert work. Like everything else, an artist may fool some of the people some of the time, but not all of them all the time.

"Another regrettable thing is that a good many artists give a New York recital, oftentimes with a view that business will come after. Such a statement means nothing, as the artist may have exceptionally fine success, but this fact is not spread throughout the country to the buyers of talent. Otherwise, there would be no reason for giving a local recital except for the satisfaction of receiving the opinion of the critics, which is the object of seventy-five per cent of the New York recitals.

"We can say that within the last quarter of a century our own firm has organized courses in a great many towns which continue to present an artist series each season with success, whether there be an actual demand or not.

"One outstanding example of success was The Zoellner Quartet whom we had under our direction for many years. This quartet came to America and spent thousands of dollars in New York with absolutely no results. We then took them under our management on practically a commission basis. Only a few years ago this organization retired from active concert work, and with the earnings from their concert work established a conservatory in California. During their active season they gave regular New York, Boston and Chicago recitals, and carried on a certain amount of advertising out of their earnings. We recall one season which numbered over 175 engagements and many other of a hundred or more.

"One year ago this spring The Lawrence Harp Quintet came under our management, and we can say that the attraction has already been a success. It is one of the finest ensembles available. The quintet has filled twenty engagements so far this season, and are on tour at the present time filling approximately the same number. We are glad to say that all of the engagements fell consecutively, with few exceptions, as the great expense in handling five people, their harps, baggage, etc., must be given utmost consideration.

"We are not depressed about conditions in the concert field. We recognize that changes are taking place, but music and concerts will go on, and conditions, as in other fields, will improve. There have been depressions in the concert field many times before and there will be others in the future, but a concert going audience can always be created by those who know how."

Hanna Butler's Pupils in Paris

Two pupils of Hanna Butler recently sang at the American Women's Club in Paris, revealing not only very fine natural voices, but also the careful and artistic training they had received in Chicago under the tuition of Hanna Butler.

Miss Boberg, who was heard in the Bell Song from Lakmé and in Micaela's song from Carmen, was favorably compared with Melba by an enthusiastic hearer, and the

rich, musical tones of Miss Livingstone's voice were warmly applauded by the large audience, particularly for Pleurez, mes yeux.

Rethberg and Gigli Sing to Cleveland Crowds

German Grand Opera Company Gives
Fine Performances

CLEVELAND, OHIO.—Elisabeth Rethberg, Metropolitan soprano, came as soloist with the Cleveland Orchestra after Mr. Sokoloff's return. Mme. Rethberg chose to sing the aria, *Leise, leise*, from *Der Freischütz*, Elsa's *Traum* from *Lohengrin*, and two songs by Joseph Marx, *Venetianisches Wiegenlied* and *Hat dich die Liebe berührt*.

The symphony on this program was Mendelssohn's *Italian Symphony* No. 4 in A major, and Smetana's *Bartered Bride Overture* and *Les Preludes* by Liszt, were tried and true favorites that rounded off the pleasant pair of concerts.

The German Grand Opera Company gave four consecutive performances at the New Music Hall. *Tristan and Isolde*, on the opening night, presented Juliette Lippe as a vocally eloquent Irish princess, with Karl Jörn doing some excellent singing in the role of her lover. Sonia Sharnova as Brangäne, also triumphed, and Ernest Knoch's conducting was a lovely feature.

Don Giovanni or Don Juan, as the program called it, was the second bill. Franz Egenieff as the philanderer was debonair, poised and superb in both dramatic and vocal flights, while Carl Braun as Leporello was equally fine in his Chaliapinesque role. Donna Anna's role was well sung by Margarethe Baumer, Edna Zahn was a slender and graceful Donna Elvira (what a relief slenderness is in a German troupe!) and Milo Miloradovich was satisfyingly coy and winsome as Zerlina. Hans Hay was an amusing Masetto, and conductor Ernest Mehlich did a masterful job with the Mozart score.

Die Walküre, ably conducted by Mr. Knoch, presented the familiar figure of Johanna Gadske as Brunnhilde and Juliette Lippe as Sieglinde. Gotthold Ditter was Wotan, Bennett Challis the Hunding, and Johannes Sembich was Siegmund, while Fricka was sung by Sonia Sharnova. It was an excellent performance.

In *The Flying Dutchman*, the final opera of the short season, the Cleveland baritone, Marcel Salzinger, appeared as guest artist, singing the role of the Hollander in his customary forthright and golden-voiced manner. Laurenz Pierot, Rudolf Ritter, Gustav Werner and Mabel Fitch made up the rest of the cast, with Margarethe Baumer a lovely Senta. Mr. Mehlich conducted.

Beniamino Gigli, affable operatic tenor, gave the third in the series of Philharmonic concerts at New Music Hall, doing the *Una furtiva lagrima*, *Le Reve* from *Manon*, *Dalla sua pace* from *Don Giovanni*, *Quando le sere al placido* from *Verdi's* newly-revived opera, *Luisa Miller*, and any number of short songs. He was assisted by Ann Hamilton, dramatic soprano, making her Cleveland debut.

E. C.



ELSIE CRAFT HURLEY,

who will be remembered as having won last year the Victor Herbert Memorial Contest sponsored by the National Opera Club, and also the National Federation of Music Clubs' Contest at the biennial convention in Boston. On February 13 Baroness von Klenner featured the soprano as the Victor Herbert Memorial winner and as the American representative on a program given by the National Opera Club. Another recent engagement was as soloist with the Baltimore & Ohio Glee Club at a concert in Pittsburgh, Pa., and she will again be heard with the Club on February 18 in Fairmount, Va. Two days later she is to give a recital in Baltimore, which will be followed by other engagements in the vicinity of that city.

Lilyan Thompson, Contralto, Now Under the Culbertson Management

In Interview, Miss Thompson Outlines Her Career in Music, Which Began in Childhood—A Tour of the United States and Canada Planned for Next Season.

Lilyan Thompson, contralto, is now under the management of Harry and Arthur Culbertson. She was born in Michigan of German-American parents. Her father being a Methodist minister and also a great lover of music, she was ushered into the church choir at a very early age. As a result of her father's efforts in training her, Miss Thompson says that she was able to read music at sight when she was only five years old.

"Each morning after 'family altar,'" said Miss Thompson, "my father would sit in a straight-back chair with a song book in his hands, with my sister and me at each elbow and my two brothers looking over his shoulders. We would practice this way for at least an hour, my oldest brother singing bass, my second brother tenor, my sister soprano, and I sang the contralto. Father had us so well trained that we were called upon to sing at church conventions and entertainments all over the state, and I shall never forget that we were kept out of school on several occasions to sing at some particularly beloved parishioner's funeral. This was indeed a very difficult task for me because I always felt more like crying when I saw and heard the mourners."

During the early musical studies of the children of the Thompson family there was no thought of taking up music as a profession. Two of them, however, later did so—Miss Thompson and her brother H. Victor Vogel, who sang for several seasons with the San Francisco Opera Company and at the present time is in Milano, Italy.

"I grew up studying voice and piano as any normal child of parents of moderate means would do," declared Miss Thompson, "taking part in school and home talent theatricals. Then when I graduated from Bay City, Mich., High School, I was chosen as soloist for the class day exercises. Of course this was considered an honor, but it was a simple task for me."

"Next came the matter of my further education," she continued. "I had been encouraged on all sides to take up music seriously, but the encouragement did not come from those nearest to me because of the doubt there always is of attaining any great heights in music. The decision therefore was made that I should go to North Central College and take a literary course, for following graduation I could no doubt always teach

school and, too, a literary course always stood one in good stead. However, I had no intention to slight my music. The first opportunity I had, I tried out for the ladies' glee club and was successful. Then I signed up for three lessons in voice each week, after which I found I had time for the class in history of music. That was all I could master successfully that year, what with making regular appearances in recital. But—the following year I decided I must have theory, harmony and counterpoint along with my voice work and two lessons in piano each week. The result was that I became a music student instead of a literary one. Of course I had to overcome parental objections, which was no easy task. Eventually conquering, I completed my course. I then returned to my home in Owosso, Mich."

Miss Thompson continued the interesting account of her career by stating that she was appointed director of the choir in the Owosso First Methodist Church, the personnel of which consisted of twenty-four to thirty voices. On special occasions, such as Christmas and Easter, the choir was augmented to from fifty to sixty voices, and such cantatas as *The Creation* and *The Holy City* were presented. At that time, in addition to establishing a class of private pupils, Miss Thompson was director of the Woman's Club Octette of Owosso. She also went to Detroit every week to study voice with Archibald Jackson at the Detroit Conservatory of Music. Later the Mutual Chautauqua Company engaged her to appear with a mixed quartet, each member of which sang a solo at the various concerts. Dr. Pierson, director of Swarthmore College, then signed Miss Thompson up for several seasons of work with the Swarthmore Chautauqua.

Desiring to progress further musically, Miss Thompson came to New York to pursue her studies here. She then went abroad for the greater part of three years. After returning to the States she became contralto soloist at St. George's Episcopal Church, Flushing, L. I., sang at many social functions and charitable affairs, and gave a very successful New York recital.

Miss Thompson's activities, as previously stated, are now under the direction of Harry and Arthur Culbertson. She will make a number of appearances this season, and from all indications will have a tour throughout the United States and Canada next year. G.



LILYAN THOMPSON

THE INTERESTING EXPERIENCES OF ANTON MAASKOFF, VIOLINIST

As a Boy He Played With Debussy, Richter, Grieg, Busoni and Other Shining Lights of the Music World.

Anton Maaskoff, violinist, paid a short visit to America recently for the purpose of attending the first performance of the play *Josef Suss* at the Erlanger Theater. This play, a splendidly emotional and intense drama, was developed from a German novel, and was staged by Maurice Moscovitch, the famous Russian-English actor, who is Mr. Maaskoff's father. Mr. Maaskoff had to sail on January 24 so as to be in Vienna in time for his appearance early in February with the Vienna Orchestra.

Maaskoff was born in New York. He was taken abroad when he was thirteen years old, and was placed with Adolf Brodsky in Manchester. Brodsky is well known to American music lovers, having been associated with symphony orchestras here and having also had his own quartet. He also played here as a solo artist. This was all some years ago, but he is certainly not forgotten.

Manchester is a center of music in England, and at the time when Maaskoff went to live there to be with Brodsky, it had the honor of housing Hans Richter, the great German conductor, who had charge of the Hallé concerts.

It is rare that a boy has the good fortune to meet with such opportunities as were offered to Maaskoff. Brodsky and Richter were on the most intimate terms, and the regular custom was for Brodsky and young Maaskoff to take Sunday dinner with Richter, and to play chamber music with these and other famous artists of the day. Richter was so well pleased with the boy that he took him to Ireland and the North of England as soloist for his last tour. At this time Maaskoff was seventeen years old, and it was his actual concert debut, although he had played earlier in private musicales.

In 1914 Maaskoff gave some recitals in London, and his career was just beginning to shape itself when everything was stopped by the war. There was nothing for him to do except to wait until the war was over. Afterwards he went to Italy to resume his concert work, and remained there for some years working up his repertory. His second start as a concert artist was made in 1926, when he gave a concert in Paris. He was immediately successful, and has been playing continually in various parts of Europe ever since, not only on the Continent but also in England. His tours have taken him as far east as Budapest, where he played with the symphony orchestra, and, as already stated, he now returns to Vienna to play with the Vienna Philharmonic on February 4 under the direction of Reichwein, the work he has selected being the Tschaiowsky concerto.

One of the experiences that Maaskoff had in his youth was a tour of England with Debussy. This was in the days when the English Musical Society and the French Mu-

sical Society exchanged artists in an attempt towards international reciprocity, and Debussy was brought over to England, and appeared in a number of smaller cities, with Mr. Maaskoff says, the most extraordinary lack of success. The part that Maaskoff took in the proceedings was as leading violin of



ANTON MAASKOFF.

a string sextet which accompanied Debussy's two dances for chromatic harp. The soloist was Mme. Wurmser-Delcourt, and Debussy conducted.

The opening concert was at Leeds, with about fifteen people in the hall. Debussy went ahead with the concert, and played the program as he would have for a crowded house. At Bradford where the next concert was given there were a few more, but the whole tour was played for small audiences except the London concerts, which were successful. In the smaller places Debussy's music was received with dead silence.

Through all this Debussy remained perfectly calm, seemed in no way flustered, and maintained his usual good humor.

Maaskoff arrived in Manchester for the beginning of his study just a week before Brodsky's departure for Norway to visit Grieg, and Brodsky and his wife took young Maaskoff with them. They stayed with Grieg three weeks in his villa near Bergen, and Maaskoff says he will never forget the experience. He played the Grieg sonatas with the composer, who was then an old man, and Grieg played a great deal of Schumann, whose music he particularly loved. He would play Schumann by the hour, and Mme. Grieg, although no longer young, would

(Continued on page 43)

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WHAT IS REQUIRED OF A SINGER

By Harriet Foster

The vocalist still seems to be in a class of his own in the musical world. That is: it is still said of singers, "they are not musicians," "they show various degrees of uncertainty as to production and use of their instrument," "few sing with the assurance of a master," and so on.

This is too often true.

I do not speak of artists. There are, of course, exceptions. But in comparison to instrumentalists in general, how many singers can show that as far as they have progressed they are demonstrating good foundational principles such as the instrumentalist must show.

Is it not required of the pianist that he comprehend the handling of scales, arpeggios, octaves and chords in their underlying principles before he attempts to play Chopin or Beethoven? Is it not required of the violinist that he learn how to handle his bow and balance his violin correctly before he attempts to vibrate the strings?

That word "required" is very much needed in the vocal department of study. How many voices we hear over the radio show that the possessor has had any idea of what should have been required before attempting to entertain an audience of millions.

The "listeners-in" are not all ignorant and they have the privilege of turning off the offending sound. The radio, I believe, is a wonderful truth teller and a splendid vehicle for the voice. I am really jealous that so few vocalists compare with instrumentalists over the air.

Should it not be the duty of vocal teachers to impress the present generation of youthful aspirants with the necessity for more serious work being demanded of them?

When I went to Mathilde Marchesi in Paris she "required" that every student should study with her not less than three years, and as much longer as they wished. When students come to me for voice trial, they invariably sing an operatic aria. I cannot judge the voice accurately by these attempts to sing something which is far too difficult for them at the time.

Forcing and squeezing destroy the quality of any good voice, so I must make my deductions from what I can judge might result under good and proper treatment. If the student remains for study my first duty is to set aside the arias and begin the work required to enable him to sing them later.

To go before the public well equipped the singer needs a background of study far beyond a few memorized songs.

It was announced recently over the radio

that Mme. Rethberg had chosen a short group of songs from her repertory of one thousand songs. Memorizing becomes easy when the habit is formed and one learns to memorize from several different angles. An instrumentalist studies the works of one composer, Bach, for instance, for a long time in order to become familiar with his structure, form and feeling.

The singer should adopt a similar method. For instance, to interpret Debussy well, many of his songs should be studied and memorized; his use of the whole tone scale becomes familiar to the ear.

I am reminded of a very pleasant afternoon spent in London when that beautiful singer, Elena Gerhardt, was at the height of her success in England. I was invited to a luncheon given for her and Mr. Nikisch.

It was a cozy, intimate affair, and I was the only other guest. After luncheon, as it was a beautiful sunny day, we all went into the garden at the rear of the house; there we later had tea served. In the course of the afternoon Mr. Nikisch and Miss Gerhardt began to talk of a festival program in which the latter was to sing.

He would suggest: "Shall we do this or shall we do that?" and she would respond, "I would like to sing this, or what do you think of that?" of course mentioning different composers and songs.

By the time tea was served the two groups were all arranged. Neither of them had a copy of music at hand. It was all in their heads. They were well equipped and I am sure she had "a thousand songs in her repertory," any one of which she could have sung at a moment's notice.

This made a great impression on me and I have never forgotten it. My equipment at that time seemed to be very tiny in comparison but I was inspired by it to work harder than ever.

Every vocal student should take time to familiarize himself with the recent publication of Sir Henry Wood in which such splendid exercises are written in all the minor scales as well as the major. He needs no advertising by me.

His books on the Gentle Art of Singing have made it easier for the vocal student to acquire practical knowledge of the various minor scales in a manner which, I think, has never been given to the vocal student before, thus acting as a great aid to help wipe out the reflection attached to singers, "They are not musicians."

Trying to finish in a "musicianly way." I have come back to the first subject.



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NEW YORK CONCERTS

FEBRUARY 4

The Elshuco Trio

The third Elshuco Chamber Music Concert was given in the Engineering Auditorium in the evening. Those who braved the downpour of rain were rewarded by hearing a program of chamber music performed in the musicianly manner so characteristic of the Elshuco Trio. The concert began with Beethoven's trio in E flat major, Opus 70, No. 2, played by Karl Kraeuter, violin; Willem Willeke, cello, and Aurelio Giorni, piano. The performance was refreshing for its precision and clarity.

Joined by a quartet comprising Phyllis Kraeuter, Nicholas Moldavan, Conrad Held and Edwin Ideler, Messrs. Willeke and Kraeuter completed the requisite group for Max Reger's Sextet in F major, Opus 118, for two violins, two violas and two cellos. This rich music, so skillfully designed and but so recently the recipient of its just glory, was generously imbued with color, simplicity and intentional directness. The final allegro comodo as well as the preceding largo were outstanding in their presentation.

Closing, with Johann Michael Haydn's Quintet in C major, the string group felicitously bade the audience good night. The applause throughout the concert was plentiful, immediate and deserved.

At the next Elshuco Chamber Music concert on March 11 the program will include compositions by Ravel, Brahms and Cesar Franck.

Harold Samuel

Famous as a specialist in the music of Bach, Harold Samuel in his Town Hall recital, on Tuesday evening, showed the world that he could be equally enchanting in a miscellaneous piano program. He opened

with Mozart's Sonata in F major, playing with true feeling and clarity and a certain adventurous boldness. This latter quality alone must have delighted the shade of the composer, whose works so often suffer nowadays by being played too mincingly. The rest of the program consisted of sensitive interpretations of six Brahms pieces and Franck's Prelude, Aria and Finale, with Bach's Toccata in G minor as an end piece.

Mr. Samuel did wonders with the Brahms group, which included the Intermezzo in A minor, Ballade in D minor, Capriccio in B minor, Intermezzo in E minor, Ballade in G minor and Capriccio in C major. The first was memorably performed, the lyric chord progressions giving the artist a great opportunity for subtle coloring. He showed ingenious dramatic traits in the stunning climax to the grim and grisly atmosphere of the D minor Ballade. The almost orchestral proportions of the Franck Prelude, Aria and Finale made it more like home territory for the player, who slid naturally into the concluding Bach Toccata. This number really summed up in itself the aggregate of Mr. Samuel's pianistic traits, which include deep understanding, a sense of humor, and true dramatic feeling, all dominated by a never-failing clarity.

Josef and Rosina Lhevinne

The sixth concert of the Judson Celebrity Artists Course brought a tremendous audience to Carnegie Hall to hear that rare artist couple, Josef and Mme. Rosina Lhevinne. Mr. Lhevinne opened with a number of Chopin pieces, which included the Barcarolle, the B major Nocturne, op. 9, two Mazurkas and six Etudes, three of the last were redemanded by the audience and the Gondoliera from Liszt's Venezia e Napoli was given as an encore.

There followed Schubert's Fantasy in F minor for piano duet which gave both players opportunity for a display of beautiful touch and limpid execution. There were, besides, Reinecke's Impromptu (two pianos) on a theme from Schumann's Manfred, and pieces by Chopin-Pattison, Rachmaninoff and Strauss-Chasins. Perfect ensemble, charming pianistic effects and impeccable

taste pervaded everything these sensitive, musicianly players presented, much to the joy of the listeners.

FEBRUARY 5

Nikolai Orloff

This season's first recital by Nikolai Orloff drew a large audience to Town Hall in the evening. This pianist of elegant accomplishment, interesting musicianship and exquisite tone production needs no detailed praise at this time. In a program which listed the Variations from Mozart's A major Sonata, Schumann's Carnival, five Chopin numbers, Balakireff's Islamey, Debussy's Reflets dans l'eau and Liszt's Tarantelle there was never a moment to offend the most sensitive taste, and there was an abundance of things to delight and edify the contented listeners, who showed their satisfaction in unmistakable terms.

James R. Houghton

A good sized audience gathered at Carnegie Hall in the evening to hear James R. Houghton, baritone, a graduate of the State University of Iowa and a post graduate student of Harvard University. Beginning his program with two numbers by Handel, he continued with several Russian compositions, five selections from Brahms, old English Songs, and concluded with numbers by American composers including Foote, Townsend, MacDowell, and Bullard. Mr. Houghton is the possessor of a fine large baritone voice, brilliant and rich in color which he used with skill and intelligence throughout the entire program. His diction in the various languages was commendable and his interpretative ability exceptional. He was heartily received by his listeners, and several encores were demanded and given. Reginald Boardman provided excellent accompaniments at the piano.

Hans Kindler

That delightful cellist, Hans Kindler, made his first appearance of this season at one of the intimate recitals at the Barbizon. He was assisted by Helen Bourne, soprano. These recitals, which have come to be

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interesting factors of the musical season, are given in one of the intimate salons of the club and take a little over an hour. Mr. Kindler suited his program to this type of soiree, offering the Sonata of Valentini, a Bach Adagio, a Frescobaldi Toccata, a Habanera by Ravel, an Etude by Enesco, and a Suite by Joachim Nin. The cellist is of an unaffected and genial personality, characteristics which are reflected in his playing; there is a peaceful, quiet manner about his performances, a singing tone and always an unobtrusive but certain musicianship.

This last named quality stood Mr. Kindler in good stead, for the Nin work is a very difficult one to grasp and its atonalities need a conception of no ordinary breadth.

The fine artist was heartily applauded and gave two lovely encores, a selection from Delibes' Le Roi S'Amuse and an Etude by Enesco.

He was accompanied by Ralph Angell, a musician of sensitive feelings and irreplaceable taste.

Miss Bourne offered the aria from Freischütz, a selection from the Snowmaiden, Kountz' The Sleigh, Amy Worth's Midsummer, also songs by Strauss and Wolf. Her voice is of pleasing quality and she has excellent diction.

FEBRUARY 6

Ailsa Craig MacColl

A large audience and one that showed its appreciation in enthusiastic applause filled (Continued on page 19)

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Chicago Herald-Examiner

(Glenn Dillard Gunn):

The score under Cooper's alert and expert baton glowed and pulsed.

Chicago Daily News

(Maurice Rosenfeld):

Under the direction of Emil Cooper, the opera had a director who gave the

score a brilliant clear and authoritative musical rendition.

Chicago American

(Herman Deveries):

An excellent performance with Emil Cooper directing, a potent force, temperamental, vivid, giving the overture glowing color and dramatic emphasis. The entire production under his guidance moved with precision and spirit.

Chicago Evening Post

(Karleton Hackett):

Cooper gave a fine reading of the score.

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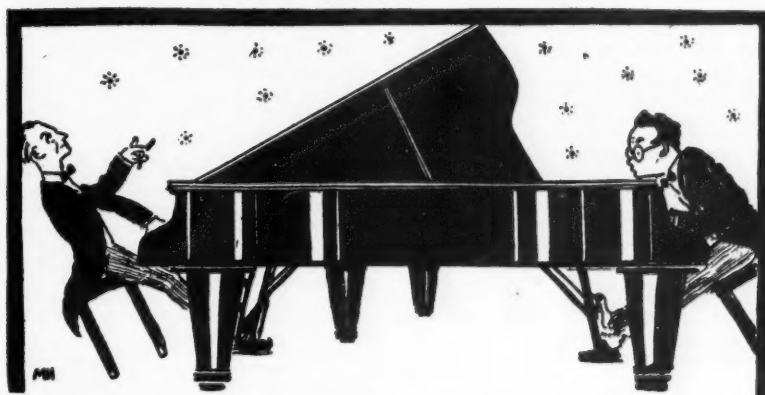
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MAN AND THE MACHINE:

The Future of Teaching

By Tobias Matthay

[The following article appeared in the London Daily Telegraph, where it aroused so much interest in critical and teaching circles that the MUSICAL COURIER has thought it worth reprinting for its American readers.—The Editor.]

When the pianola first appeared on the scene may piano teachers foresaw therein the doom of their profession, but it proved to be a false alarm. There is, however, a real menace at present. The gramophone and wireless have come to stay.

True, so far, reproduction gives but a faint semblance of actual performance, and the pianoforte comes off worst of all. Colouring has to be whittled down at both ends. The engineer has to cut down the fortes to prevent "blasting," and he has to heighten the delicate nuances or nothing comes through. So we receive but a pale repro-

duction of real performance, and a fine subtle artist's doings are reduced to pale shadows, and he seems little better than his quite ordinary fellows.

THE REAL MENACE

But it is safe to predict that the microphone will yet be immensely improved, and that it will in the end give us equal definition of the lowest bass as of the lightest treble, and will adjust itself to all extremes of tone-graduation.

The real menace, however, does not lie in the wireless and gramophone reproduction itself, however perfected it may be. The danger is in the very likely misinterpretation of the whole situation by the layman. He may ask why, as a few bits of wire and a crystal (or valve) or a clock and a whirl-table give him quite a considerable degree of musical delectation in the home, he should spend money on educating his children to give performances far less adequate than those so conveniently provided.

This will seem an irrefutable argument, and he may, therefore, in ignorance, condemn his children to forego one of the greatest joys of existence—self-expression musically. Indeed, it is a great happiness to listen to good music adequately performed, but it is not the same joy as that of personal music-making, however humble the effort; and personal creation, artistically, is an inextinguishable impulse in the human breast.

The woodcut, the lithograph, and the etching have not extinguished painting, and the layman cheerfully pays school fees for lessons in drawing and painting, in spite of the far better pictures on his walls, or even in his newspaper, than any his children can achieve. Witnessing a tennis tournament of the greatest players does not give one the same joy as one's own miserable attempts. The splendid results achieved by our camera do not compare with our own perhaps very crude sketching attempts. The supreme artistry of a Pavlova and Karsavina do not deter papa from spending money on dancing lessons.

Moreover, learning to make music (on the right lines) is a very potent form of general education, far more potent than has so far been conceded by educationists, although the pendulum has, indeed, begun to swing in the right direction, and music is now officially recognised as a school subject even in our country. Music-making—! do not mean strumming—indeed demands such keen attention rhythmically that it forms a most direct means of realising what is meant by "concentration of mind," which is fundamentally a rhythmical act; even granting that we must learn to re-apply this act for

each distinct subject, as some psychologists contend. To quote from a psychology lecture of my own:

It seems to me that to make him learn to perceive the beautiful through sound is a far more direct way of educating the individual (in the true sense of that word) than, for instance, to make him automatically repeat yards and miles of words, formulas and phrases, an unthinking repetition of which cannot seriously be expected to better him one jot as a sentient human being, or to bring him any nearer into touch with the universe.

MUSIC AND EDUCATION

This last point should, indeed, be insisted upon by musicians, for there still is a tendency amongst education authorities to belittle the truly practical utility of our art as a direct form of education. Indeed, they fail to realise what a very strong factor the pursuit of every art, and our own art particularly, can be in bettering the life of the race.

Seen from the right angle there is every reason, then, why the lay mind should not condemn the child to non-participation in personal music-making, and it is, indeed, the urgent duty of every music teacher to insist on these facts, and thus help to save his profession from a possible temporary partial eclipse.

Witmarks Obtain Popular Version Rights of Victor Herbert's Thine Alone

The firm of M. Witmark & Sons, music publishers to Warner Brothers and First National Vitaphone pictures, announces that it has been granted permission by the heirs of Victor Herbert to release for publication in a popular version Thine Alone, the beautiful and popular ballad from the operatic success Eileen.

Witmarks had negotiated with the Herbert heirs over a long period of time. The firm finally convinced the heirs that revision of the original version of Eileen was necessary. These revisions were made under the personal direction of Harold Sanford, well known conductor and protégé of Victor Herbert, who is the musical director of the Philco Hour, during which many favorite Herbert melodies have been broadcast. Many of the foremost singers of the day are now singing Thine Alone, which bids fair to equal the most famous of Herbert melodies in popularity. Among them are Sylvia Miller, Jeanne Mignolet, Gladys Rice, Frank Munn, Franklin Baur, Jessica Dragonette, Allan McQuhae, Henry Burr, Joseph White, the popular silver-masked tenor, and John Steele.

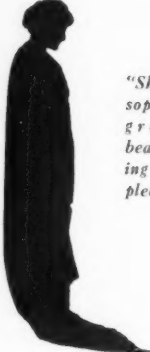
Witmarks also announce that they will continue to publish the original operatic version of Thine Alone, as well as the new popular version.

Margot Jean in New York Recital

Margot Jean, formerly known as Daisy Jean, will give a recital of music for the cello, alternating with groups of songs in which she will accompany herself at the harp, at the Charles Hopkins Theater, New York, on the evening of February 16. On the cello she will play Brahms' E minor sonata and pieces by Rachmaninoff, de Falla, Debussy and Faure, assisted by Frank Bibb at the piano. Her songs will include numbers by Paladilhe, Gretchaninoff, Glazounoff and Chopin, and also French, Flemish and Scotch folksongs, the Flemish folksongs, harmonized by Mortelmans, being given their first performance in New York at this time. Miss Jean possesses the original manuscripts of over thirty of these songs, which were given to her by Mr. Mortelmans, who is director of the National Conservatory at Antwerp.

The Ingalsbe School of Music

The Schuylerville Standard, Schuylerville, N. Y., recently printed a rather extensive account of the activities of the Ingalsbe School of Music, of which Mrs. Harvey D. Ingalsbe is the director. The school has headquarters in Glens Falls and also in New York. A convention is held at the end of each school year, and, according to the Schuylerville Standard, is participated in by four hundred pupils and attended by about six thousand people. "This popular school," wrote the reporter for that paper, "gives musical instruction in all its branches and has been responsible for the fine appreciation of music in this com-



"She has a lyric soprano voice of great natural beauty. Her singing is musical and pleasing."

The Boston Globe said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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"Adelaide Fischer is established as the possessor of a soprano voice of exceptional quality and is one of the really interesting singers of today. She fascinates by the naturalness and honesty of her art."—New York Staats-Zeitung.



DONALD THAYER,

baritone, whose New York and Boston recitals this season were most favorably commented upon by the press, is now appearing on the Pacific Coast and will be kept busy there until late in the summer.

La Argentina Thrills San Francisco Audience

Other Notes of Interest

SAN FRANCISCO, CAL.—At the Geary Theater, two afternoons, Selby C. Oppenheimer provided San Francisco lovers of terpsichorean art with the opportunity of viewing La Argentina, the "Queen of the Castanets," in programs of pantomime, dance and story. This artist, who has fascinated the public from one end of the globe to the other, is absolutely unique, and there were thousands who were unable to obtain admission for her performances in this city. The audience literally went wild with enthusiasm for this superb woman, who expresses the entire gamut of emotion, yet never utters a word. La Argentina's assistant, Miquel Berdion, proved most effective in his piano solos and accompaniments.

Opening her program with a group of Chopin, Phyllida Ashley, again delighted that coterie of admirers which each year rallies to hear her annual San Francisco recital. The Scottish Rite Hall was filled with a friendly audience that found in the pianist's playing its wonted brilliance, warmth and imaginative grasp, qualities without which no performance of Chopin can long hold interest. Miss Ashley's serious approach to music, her depth of penetration and interpretative resources were as convincingly revealed by her choice of tempi and contrasts of mood, as by the fluency of her technical equipment. Following the Chopin the young artist continued her program with works by Paderewski, Debussy, Dohnanyi, Rachmaninoff and Liszt. She proved her worth in the Liszt Rhapsody No. 10.

Sam Rodetsky, young Russian pianist, who, since his residence in San Francisco, has continued his study with Joseph George Jacobson, appeared in a program that was not lacking in variety and again proved his artistic worth. Listed were compositions by Bach, Brahms, Beethoven, Schumann, Chopin, Granados, Ibert, Raigorodetsky, J. G. Jacobson and Liszt. Young Rodetsky manifested that he was thoroughly acquainted with the various styles in pianistic literature and an artist who never sacrifices expression at the expense of technique. His reading of Chopin was especially poetic and he played the music with a wealth of color and a crystalline style. Rodetsky won the favor of his hearers who compelled him to play several additional numbers.

Alfred Hertz is becoming modern. He is showing a decided interest in composers who write today. On the seventh program offered by the San Francisco Symphony Orchestra in its subscription series at the Curran Theater, Mr. Hertz introduced two novelties by contemporary writers—Respighi's Roman Festivals, and Gastone Usigli's Don Quixote, the latter conducted by the composer. The remaining number was Mendelssohn's Italian Symphony.

The performance of the symphony was admirable both in proportion and spirit. Hertz evidently had the music at heart and conducted with a thorough comprehension of the score. He let no significant detail escape him, while presenting the whole great symphony with exceptional unity. That the orchestra's playing this season is far better than it ever has been, is due to Mr. Hertz' fine training and superior musicianship.

Lilian Hoffmeyer, San Francisco contralto, is visiting in Europe. Recently she was in Copenhagen.

Robert Pollak, head of the violin depart-

ment of the San Francisco Conservatory of Music, announces a recital of solo and ensemble music at Sorosis Hall, in the very near future.

Margaret Tilly, San Francisco pianist, who just scored an extraordinary success in her initial Town Hall recital in New York, is expected "home" shortly. She will give her San Francisco concert on February 17, under the Judson-Wolfsohn management.

Newly-elected officers were installed in their positions when the San Francisco County Branch of the California Music Teachers' Association met at Sorosis Hall. A musical program was also given for the pleasure of the assembled members. The 1930 officers of the branch are Henrik Gjerdrum, president; Jessie Wilson Taylor, vice-president; Opal Estudillo, secretary; Sue Chamberlin, treasurer, and Ruth Viola Davis, Evelyn S. Ware, and Frank Hess, directors. This is Gjerdrum's third presidential term.

Edith Jessica West, soprano, assisted by John Pizzo, pianist, gave a program for the Sequoia Club and made an unusual impression in a most attractive list of compositions.

Leandro Campanari, vocal pedagogue, has returned to San Francisco from New York, where he spent the early winter season, and has now resumed his teaching. C. H. A.

Woman's Press Club Meets

The Woman's Press Club, Mrs. Louis Reed Welzmler, president, met at the Hotel Astor, on January 25, when a large audience, fully endorsed the Hon. Henry Morgen-



LAURIE MERRILL

thau's enthusiastically expressed tribute to Laurie Merrill and her poems, which she read. Wearing an attractive Spanish costume of 1850, she read poems from her recent book, *Singing Waters*, including *Old Seville*, *Summer Reverie*, and *The Voice of the Pyrenees*, with music by Albeniz, MacDowell, Schumann, etc., beautifully played by Carolyn Beebe, who was a guest of honor. Miss Beebe, founder of the N. Y. Chamber Music Society and a pianist of note, adapted this musical background, which well showed her splendid musicianship.

Miss Merrill's second appearance was in a French costume of 1790 (pictured herewith), and on all sides one heard admiration expressed for the reader and her poems. In this group were heard *Water Lily*, *The Fountain and Blush Rose*, read in French, the translations by Jacques Pillois; *A Broken Lute*, *Snow in Wyoming*, and *Morning in San Rafael*, with music by Chopin, Godowsky, Debussy, etc.; Miss Beebe's delicacy of touch united with Miss Merrill's deeply expressive voice in these exquisite word-pictures, which were unusual in their lovely quality. The applause brought many bows from the two artists, and echoed the high appreciation of the audience.

Miss Merrill has had great success as a concert singer both in Europe and America, which fact makes her work as a poet especially interesting for she brings to her writings a rich and varied experience. She has been asked to read her poems before the National Convention, League of American Pen Women, Washington, D. C.

Marie Morrissey's Singing Inspires Poet

Alice Phelps Rider, of Markeson, Wis., was so inspired when hearing Marie Morrissey sing that she wrote the following verse about the song "Quiet," listed on the prominent American contralto's program:

Across my clouded, restless mood,
Across my spirit's solitude,
She sang
Of calm delights, of nature's peace,
Of quiet, bringing pain's surcease;
Then rang
Those notes that brought to me—a voice
That, speaking, made my soul rejoice!
Until
Sweet silence held us . . . like the Fall . . .
We spoke, without a word,—and all
Was still.



EMMA ROBERTS,

contralto, who, after her recent concert in Munich, visited the home of Alois Lang, who has been chosen to play the part of Christ in the Passion Play. Miss Roberts has already returned to this country and is fulfilling a number of important engagements in the East.

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ERNESTO BERUMEN FINDS HIS GREATEST INSPIRATION IN TEACHING

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"Teaching is my greatest inspiration," Ernesto Berumen told the writer one day not long ago, when chatting with him about his work and plans.

"Yes; that's true," the pianist added, when he saw our quizzical look. He had divined our thoughts which had taken things for granted and assumed that Mr. Berumen derived his greatest satisfaction from public performances.

But the more we realized the qualities of Mr. Berumen's character we appreciated how this could very well be the case. Kindness, patience, understanding, thoroughness, sensitiveness can easily be noted in Berumen's face and kindly look, and these, too, are qualities which are needed most by the successful teacher.

"What I enjoy most about my teaching profession is the satisfaction derived from

the personal contact with my pupils," Mr. Berumen said. "I find in each one a friend more or less, an individual personality to be studied, a different type of talent to be developed.

"My aim is to get the pupil to have confidence in me; then when I apply the psychology of constructive criticism in connection with his or her work the response is altogether satisfying both morally and pianistically, because it never enters the pupil's mind to doubt that I have anything but his interest at heart.

"I believe that one of the important functions of the teacher is to encourage the pupil while, at the same time, being wholly honest with him," Mr. Berumen said. "I also think that a teacher can usually find something to commend in a lesson, and again I stress the necessity of knowing how to present a criticism as a most important factor in obtaining results from a student."

Mr. Berumen explained that for sixteen years he had employed this method of teaching and that he is quite convinced that it is the right way to teach. He also said that every teacher must develop an individual way of handling or presenting this psychology, in accordance with his (the teacher's) personality, and that after long experimenting he had evolved a definite and clear means of conveying his ideas.

The pianist smiled when he told us that there were times when the usual exception to the rule had to be applied in dealing with a pupil. "And that is when I have no co-operation from the student," Mr. Berumen went on. "Then I can be sufficiently stern either to make a complete reform in the student or sever our relations. By this I do not mean to swerve in any way the personality of the student, for I believe in studying the individual and developing him along his natural lines. I prefer to train my students technically, and merely make suggestions from the interpretive standpoint, for I am a strong advocate of originality, and I abhor the idea of the teacher imposing his indelible stamp on the student."

Another point which Mr. Berumen considers a very important factor of his teaching, is the ridding the pupil of nervousness and self-consciousness. "When a student first comes to me he is invariably nervous with the new encounter, but soon he gets over that; when I see that this factor has been overcome I get up what I call 'class recitals' at which all my students play for each other. With each succeeding 'recital' nervousness gradually lessens and the great bug-a-boo of public appearances is already in hand.

"I can sympathize with the nervous artist," Mr. Berumen continued; "it is a frightful suffering."

Again the speaker reiterated how much he enjoys his teaching and went so far as to say that if at present he were to be offered the choice of a long piano tour or his teaching he would choose the latter. However, Mr. Berumen has some very happy memories



ERNESTO BERUMEN AND HIS LAST YEAR'S MASTER CLASS
at the International Conservatory of Havana, where he will teach and lecture again this spring.

ies of his tours as a soloist and among them are his tour as assistant to Schumann-Heink made at the time when he first began his career. "Those were jolly days, as it was a very congenial crowd which formed the contralto's tournee."

In speaking of his teaching, Mr. Berumen mentioned some of his pupils. First and foremost on the list is his wife, who had studied with him for about six years. He says that she is a great talent, has a photographic type of memory, and has been the source of great inspiration to him. "Of course, I little dreamed that her coming to study with me would bring romance to me, too," Mr. Berumen told us. "But her coming to study with me certainly marks a peculiar influx of fine talent to my studio." Mrs. Berumen is now the very busy mother of a few-months-old boy, but Mr. Berumen has every desire that she continue her work.

Emilie Goetz is one of Mr. Berumen's very interesting students who will give her own recital this year; she is a splendid technician and a good all-round artist. Evelyn Lee is another and a very brilliant Canadian; she will give a recital at the studio this month. Katherine Philbrick, who is the modernist of the crowd, is giving three recitals in the village; she is especially interested in the French, Spanish and Russian schools.

A Cuban boy is Edoardo Godoy, and the Swedish talent is represented by a Lindberg—the difference between his name and the famous flier is that there is no "h" at the end of the name. Harold Dard, who comes from Bridgeport, Conn., is very American, as is also Phil Evans.

In April Mr. Berumen will leave for Havana, around Easter time. Before that will come a recital in Town Hall, during the first part of March. In Havana he will be associated with the new International Conservatory, of which Mrs. De Castro is the director and owner. "Furthermore, she is a splendid piano teacher," Mr. Berumen told us. "The Conservatory carries all branches of music and Mrs. De Castro is one of the few musicians living in Havana who have kept in touch with modern happenings. During my three weeks there I will have a master class, as well as giving a lecture course and several recitals in the new hall of the conservatory. This trip has become a yearly event."

When the writer expressed surprise that Mr. Berumen expected to accomplish so much in what seems a short time, he told us that it all had to be done in those three weeks, "because I can't be away too long from my American children," he said. M. T.

Malatesta Artist-Pupils Active

Two artist-pupils of Pompilio Malatesta, bass-baritone of the Metropolitan Opera Company, have been enjoying success in their public appearances. They are Marie Buddy and Rosina Muto, lyric and coloratura soprano respectively.

Miss Buddy, who has been engaged by the Philadelphia Civic Opera Company, recently took part in that company's presentation of *Götterdämmerung*, interpreting the part of Wellgunda, the Rhine Maiden. She is engaged to sing in performances of the *Marriage of Figaro* and *The Magic Flute*. Miss Buddy also recently participated in a recital given by the Philadelphia Music Club at which time she sang the *Pagliacci* Ballette and *Worth's Midsummer*. She has a beautiful voice, well trained and expertly used.

Rosina Muto was the soloist recently with the Little Symphony of Pittsburgh in Little Symphony Hall. The coloratura sang several arias with orchestral accompaniment, among which were *Ah, Fors' e Lui*, *Caro Nome*, *Ombra Leggera* and others. In fact, so enthusiastic was the public that she had to respond with about twelve extra numbers. Compliments were showered upon her.

Master Institute Faculty Gives Program

The annual meeting of the Society of Friends of Roerich Museum in New York was held on January 31 in Roerich Hall. Following the report of the year's activities, a musical program was given by members of the faculty of Master Institute of Roerich Museum. David Barnett played several numbers for piano, including three interludes of his own composition. Percy Such was heard in selections from the cello suite in D minor by Bach, and Huber Linscott sang negro spirituals.

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Conducting Class Attracts Good Musicians to Bush Conservatory Summer School

A "laboratory for conducting," to use a phrase of Edgar Nelson, has been created at Bush Conservatory in Chicago, in the conducting classes of Mr. Nelson and Richard Czerwony, and from the retorts and crucibles of ambitious talent and hard work there is evolving a group of well-trained, skilful choral and orchestral conductors, fitted to serve a highly useful sphere in American music of the future.

Nelson, conductor of Chicago's famed Apollo Club and Sunday Evening Club choruses and the Marshall Field Choral Society, is no less a distinguished director than a great teacher. The brilliancy, technical mastery and clarity of artistic vision for which he is known in the concert hall illuminate his teaching. His manner is crisp, his comments are keen and pointed, sometimes tinged with humor, sometimes with sarcasm. There is no bunk in his artistic creed.

In Nelson's choral conducting class recently was found a characteristic analysis of the use of the baton in process. The student's arm was moving in rhythm but aimlessly as to direction. "No," countered Nelson abruptly, "don't use a swimming stroke, like that and not like a knife, either. A broad motion, yes, but center it on the down-stroke at one, and relate all other strokes to that. It must be decisive. Control the point of the baton. The stroke focuses there."

The particular problem of the lesson was conducting the recitative and learning how to bring in the chorus and orchestra at the proper time and in good rhythm. This implied, to Nelson's logical mind, first mastering the conductor's job as an accompanist. Thus: "Remember, in orchestral accompaniments the soloist makes the beats and sets the rhythm. You simply describe them to the orchestra. You must train yourself to take the beat from the soloist—not give it to him. As an accompanist, whatever the soloist does is right. As conductor of the chorus, whatever you do is right. It is not easy thus to take the rhythm from some one else especially with an orchestra to guide while doing it and it takes lots of practice to get expert in it. A good plan is to 'conduct' an accompaniment silently, hand in pocket, to every piece of music you hear. You can get in a lot of concentrated practice that way."

Rhythm and correct tempi. That is the burden of the Nelson theme in teaching, in playing, in conducting. It is the spice of the Nelson performance, whether with baton or keyboard. You catch it in the concert hall, you get it over the radio when his choruses broadcast. It is one secret of his perennial popularity with audiences.

And so it was interesting to hear him recommend to his class a close study of the metronome for tempi and the "feel" of the right balance of a composition. He told his students an interesting little story of a prominent conductor—of how at the conclusion of the performance of a new work, he brushed aside a group of people waiting to see him and went at once to the metronome to check up the tempo he had just used, while it was still fresh in mind. Once satisfied he was correct, he turned to speak to his friends, but the tyrannical little instrument had first to be appeased.

From the studio, the class attended the weekly rehearsal of the Conservatory Chorus. Here Nelson became competent,

crisp, inspiring. Anticipating difficulties, master of every note sung by every section, helping, encouraging, no detail was too unimportant for his watchfulness, no phrase unfinished by his neglect. His pupils saw, as it were, into the workshop, saw how the "chips"—test of every good workman—bespoke the master of his task, in perfect command of himself and his materials. For three young conductors, it was a closeup of supreme value.

For one of the choral numbers, a young man of the class took over the baton. There came an interesting transformation. What was hesitation in the studio, became decision before the chorus. An indefinite beat took on vigor and purpose. A foundation of talent and good teaching, with this practical experience brought out some surprising results in the development of this young conductor.

"How do you practice your lesson?" I asked a young woman just as she was leaving Czerwony's orchestral conducting class,

held in an adjoining studio at the conservatory. She carried a score of Bizet's L'Arlesienne Suite, No. 2. "Oh," she replied, "I study the score and learn to read the different instruments, and then try to conduct a phonograph record of the music. That is easy, but with the orchestra it is quite different. There is so much to watch for and so much to do. I feel I am learning a lot with every lesson before the orchestra."

A difficult thing—this teaching of the elusive art of the conductor, a phase of music which is attracting more men and women musicians every year, and still more difficult is it to find a music school which provides practical experience with an orchestra and a chorus under the guidance of experienced conductors.

That is probably the reason for the popularity of the Bush Conservatory conducting classes which are announced as a big feature of the summer school. Even the preliminary announcements have brought out a heavy advance registration. Every indication is that these classes will attract many splendid musicians whose equipment gives them a justifiable ambition for success as choral and orchestral conductors, which, as has been said, is a highly useful sphere in American music of the future.

A. K. C.

Gabrilowitsch Presents Unusual Works With the Philadelphia Orchestra

"Masquerade," by Carl McKinley, a Young American, and Ernest Schelling's "Morocco" Are Featured—Kindler Scores as Soloist—Matinee Musical Club Gives Concert.

PHILADELPHIA, PA.—At its concerts of January 31 and February 1, the Philadelphia Orchestra, still under the leadership of its guest conductor Ossip Gabrilowitsch, presented an added interest in the appearance as soloist of Hans Kindler, renowned cello virtuoso, formerly cello soloist of the orchestra and long a favorite in both the musical and social life of Philadelphia: in the former because of his art, in the latter because of his intimate connections with the city's social circles.

He played the first of Saint-Saëns' two cello concertos (A minor) with the same consummate art which has placed him in the forefront among the cellists of today. Mr. Kindler gave the concerto a poetic interpretation as its content demands, producing a brilliancy in passage work nearly approaching that of the violin, with frequent recurrence of lyricism in a golden warmth of tone which is the inherent quality of the cello, the producing of which is an outstanding feature of his playing. At the conclusion of the concerto the audience gave him a great ovation.

Beethoven's "Seventh" opened the concert, in the reading of which Mr. Gabrilowitsch revealed the dignity, grace, charm and prodigious power inherent in the masterpiece. While some question what they term a speed too slow in some of Mr. Gabrilowitsch's readings, it may be suggested that this is partly due to the deliberate manner and quiet gesture which emanates from a knowledge of material and resources, a perfect control of them with a grasp of a complete unity and balance. At any rate he obtains the required results just as well as though he revolved upon an axis or hurled himself at the players, moreover a "sostenuto" is just

that, and his "prestissimo" is fast and furious as evidenced in his reading of the last movement of the symphony, or the Hungarian Rhapsody No. 2 which closed the concert. Many judge by what they see rather than by intelligent listening.

"Masquerade"—an American Rhapsody—by Carl McKinley, a young American composer, was programmed between the concerto and the Liszt number. It is a composition in waltz time introducing many lovely original melodies decidedly Spanish and French in character, and by reason of their cross rhythms thus suggesting Latin American fiestas or New Orleans mardi gras. The harmonization is just modern enough to mark its period and does not drown the beauty of the melodies. It evoked applause commensurate with its value as a modern orchestral piece which can be enjoyed upon its first hearing, and this was the first in Philadelphia.

Prefacing the second part of the program with a few remarks, spiced with a bit of humor, Mr. Gabrilowitsch gave his opinion as to handclapping as a manner of expressing appreciation, adding that when he took the baton in the absence of Mr. Stokowski the latter "agreed he could do and say what he pleased." The substance of his remarks then was, that while deeply impressed with the works of the great masters to the point of feeling reduced to silence after a fine performance, because of the inadequacy of physical means to express exaltation of spirit, there is really no other way for an audience to show its appreciation of the performer's part in the interpretation of a composition. There is a triple need to the success of any performance, the value of the work, the artist or artists and the audience, which should be an inspiration; as some writer has expressed it, "the creative listener." He further said "when a great violinist whom we all know was asked if he considered applause a disturbing element he replied, 'applause! I have never had enough of it.'"

(Continued on page 25)

Hadley to Play Maduro Compositions

The Manhattan Symphony Orchestra, Henry Hadley conducting, will play three of the compositions of Charles Maduro, prominent Spanish composer, at the Mecca Temple in New York on February 23. The three Maduro compositions to be played by this excellent orchestra are the Scherzo Espanol, Minuet Trianon and Espana. Much interest has been created by the Maduro compositions and they are being featured more and more each succeeding season on orchestral and recital programs.

Orloff at Metropolitan Opera Concert

Nikolai Orloff fulfilled three appearance in Boston last week and will play his farewell recital there at Jordan Hall on Saturday afternoon, March 1.

New York has been fortunate also in having had a recital by him, on February 5 at Town Hall. February 16 he will play the Tchaikowsky concerto and a group of solos at the Metropolitan Opera House concert.

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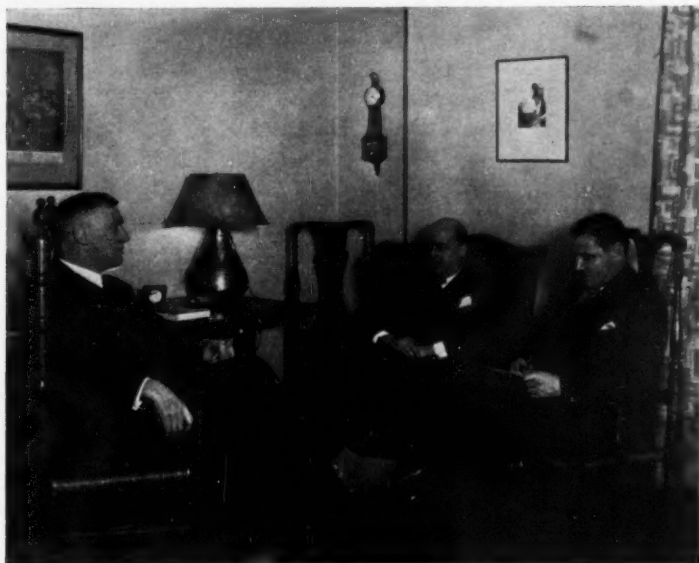
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"THE BIG THREE" IN PROGRAM-MAKING.

Arthur Judson, William B. Murray and John T. Adams, chief executives of the Judson Radio Program Corporation, producing bureau for many of the big programs heard nightly over NBC and CBS. (Photo by Harold Stein)

Long Island Open Air Opera Association, Inc. to Give Summer Festival in Great Neck Bowl

A real Outdoor Opera Festival, with romantic all-nature setting, and in a natural amphitheatre, chosen and perfected for this particular purpose, is something that New York has not yet possessed. St. Louis has its popular Civic Bowl, and Chicago its equally successful Ravinia Park. Beginning next summer, Greater New York is to have a nature-opera at its very doors, in a season of at least six weeks, which promises to become a permanent annual event.

Bennett Challis and Hans Taenzler, both veterans of the international operatic stage, are the originators of this plan and, engaged by the Long Island Open Air Opera Association, Inc., will be the sole managers of the theater and its productions.

Mr. Challis, bass-baritone, and full-blooded American, has a twenty-five-year operatic career to his credit, twenty-one of them spent in Europe. He has sung no less than ninety-two leading roles in many of the famous opera houses in the world, including the Bayreuth Festspielhaus (two seasons), the Teatro Real of Madrid (two seasons), La Scala of Milan, the Operas of Rome, Naples, Palermo, Cairo, Lisbon, Hamburg, Berlin, and over fifty others. He is now fulfilling a return engagement with the German Opera Company on its second annual American tour.

Hans Taenzler, dramatic tenor, has also sung for twenty-five years in the principal opera houses of Europe. He was engaged for years at the Royal Operas at Vienna, Munich, Karlsruhe, etc.; was the first tenor who ever sang Tristan in German in Paris, and took part in many annual tours in Russia as guest artist. He is a Kammersänger of the former Royal Houses of Bavaria and Baden. He came to America last January with the German Opera Company and is en-

gaged this winter with the Philadelphia Civic Opera Company.

Last June these two experienced and enthusiastic artists discovered in the Brokaw Estate of Great Neck, Long Island, the ideal ground-formation for a perfect bowl, with



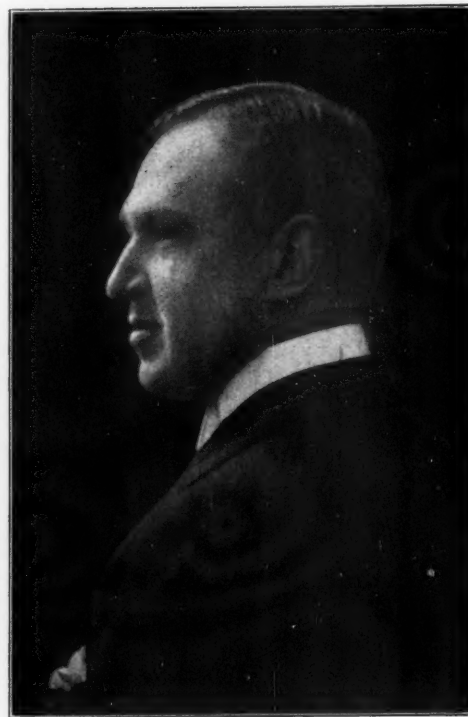
Photo by Takagi Studio

HANS TAENZLER

acoustic properties superior to those of many closed theaters, with a seating capacity for over ten thousand spectators and with all possibilities of greatest stage efficiency. They were then fortunate enough to find among the leading citizens of Long Island, so much interest and enthusiasm for their plans and ideals as to render possible the formation of a Citizens' Association, under whose control the entire enterprise is to remain. In other words, private speculation

has no part in this undertaking, the profits of which will either be reinvested in the enterprise itself or used at the discretion of the Association for the foundation of a high class school of theatrical art, especially for the development of young American talent.

Of this latter, Messrs. Taenzler and Challis have observed that there is a superabundance, some of it of exceptional quality, but that there is at the same time no adequate home field for its de-



BENNETT CHALLIS

originators of the plan to give summer opera at Great Neck, L. I.

Snerfer, Adrian Humphreys, George J. Wiemann and William C. Eldridge. J.

Manager Writes Poem About Onegin

Bernard Preston, manager of the Canadian Concert Bureau, with headquarters in Toronto, was so inspired by the recent recital there of Sigrid Onegin that he penned the following:

ONEGIN

A woman paced the stage, a priestess, queen—
Nay, goddess—of all song, A noble brow,
A bearing regal as a ship's bold prow,
Eyes lit with sacred fire; such was her mien.
And then—she sang! Such glory has not been
Since Orfeo's death—conquering broken vow
Entranced all worlds. And then she made her
bow.
And that was once. And ages lay between . . .
"Vox, et praetera nihil." Methought
The world lay bleaker in the crepuscule,
And sordid facts were multiplied, amain.
But now, once more the miracle is wrought:
Once more, her power yields its flooding rule,
She sings, and thralls, and ravishes, again!

The poem appeared in the Toronto Mail and Empire.

Van Vliet on Tour

Cornelius Van Vliet, cellist, is now on an eight weeks' tour with his own trio, consisting of Jerome Rappaport, pianist, Charles Lichter, viola, and himself. The tour is an educational one, as part of the school concert series sponsored by the Musical Supervisors' National Conference. The following states are being visited: New York, Pennsylvania, Vermont, West Virginia, Virginia, North Carolina, Indiana, Iowa, Ohio, Illinois, Michigan, Missouri and Delaware.

After returning to New York on March 7, Mr. Van Vliet will resume his teaching.

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"The Reading Choral Society opened the 1930 season to-night with a notable gathering of music lovers from Allentown, Harrisburg, Philadelphia and New York. . . . Saint-Saëns' 'The Deluge' and Coleridge Taylor's 'Bon Bon Suite' were presented to the largest audience in the career of the Society."

—The Philadelphia Ledger.

"New heights were attained by The Reading Choral Society last night when, under the skillful leadership of N. Lindsay Norden, Conductor for many years, the ensemble presented the great oratorio 'The Deluge' and the delightful and interesting 'Bon Bon Suite'. The largest audience in the history of the organization attended. More ambitious things than those sung last night can hardly be expected, for both of the numbers required unusual resources, yet each was presented with a refinement and understanding which surpassed that generally attained by choral groups such as this. . . . The Saint-Saëns number was outstandingly supreme. . . . Both were splendidly adapted to indicate the

ability of the choristers and fulfilled their purpose. . . . The concert ensemble of The Philadelphia Orchestra which accompanied the singers was excellent, as always. The beautiful largo movement from the Dvorak symphony 'The New World' was played as it has seldom been played in Reading before, and the stability of the musicians . . . proved the value of such an excellent accessory to the Reading Choral concert. The concert was indeed an outstanding event and betokened careful preparation and musical appreciation."

—Reading Times.

"The audience was one of the largest to attend a concert in the history of the organization. . . . The two numbers presented by the Choral were of unusual merit and brought out the resources of the singers. The rendition of both numbers showed careful training. The chorus work in the closing part of 'The Deluge' was outstanding, assisted by the magnificent singing on the part of the quartet."

—Reading Eagle.

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NEW YORK CONCERTS

(Continued from page 12)

Chalif Hall on Thursday evening to hear a piano recital by Ailsa Craig MacColl. In Bach as well as in the moderns, Glazounoff, Ravel, Bax, Medtner, Poulenc and Debussy, Miss MacColl exhibited a thoroughly reliable technic, and fine sense and musical understanding of the contrasting numbers on her program. The Bach chorale, Jesu, Joy of Man's Desiring, from the 147th cantata, revealed Miss MacColl as a serious intelligent musician, with fine regard for the demands of the music. A warm, clear tone and infectious rhythm were revealed in a theme and variations by Glazounoff, which brought liberal applause.

Philharmonic-Symphony

On the occasion of his first public appearance in New York this season, Alexander Brailowsky, as soloist with the Philharmonic Orchestra in Carnegie Hall last Thursday evening, played the songful E minor concerto of Chopin. Temperamentally qualified to grasp and communicate the romantic import of such music, Mr. Brailowsky also brought to his performance the technical fluency and sensitive musicianship that have given him high place among contemporary pianists. His audience rose to him, recalling him again and again.

Mr. Molinari opened his program with an incisively rhythmed performance of Handel's smooth-flowing concerto grosso in D minor for strings, and brought it to a close with Beethoven's fourth symphony, a work hardly to be classed with the Eroica that preceded it or with the C minor that followed it (which is not news, Heaven knows), yet agreeable enough if one is in not too exacting a mood. Mr. Molinari was warmly applauded. The program was repeated Friday and Sunday afternoons.

FEBRUARY 7

Biltmore Musicales

The seventh musicale of the Friday Morning Biltmore Musicales brought Rosa Raisa and Giacomo Rimini, distinguished members of the Chicago Civic Opera and Horace Britt, cellist, as soloists. A very large audience, one characterized by utmost attention, greatly appreciated the offerings of the occasion. A general observation would be that the concert was one of the most enjoyable given this season. Mr. Rimini began with Rossini's Largo et Factotum, followed by an encore. Mr. Britt next played with such expression that he, too, won an encore. Then came Mme. Raisa's song-group by Scarlatti, Chadwick, Rachmaninoff and Purcell; her singing was quite as full of contrast as her attractive black and white costume. She had two encores, a Russian song, and Love and Life. The Toreador song (Carmen) was sung by baritone Rimini with fine style and effect, bringing another encore, an operatic excerpt. Mr. Britt's playing of French numbers came to a climax in Granadina, by Nin, a piece of startling effect, containing unique technical surprises, and bringing an encore; accompanist Bonime showed his perfect sympathy in this. Bellini's Casta Diva was sung by Mme. Raisa as her last number, but the audience

would not have it so, encoring the famous singer twice, Un Bel Di being one of the added songs. With Mr. Rimini, she sang the duet, Pronta io son (Bellini) which, too, brought a storm of applause, the singers adding La Ci Darem and another operatic duet. Carol Perrenot played both singers' accompaniments with sympathy and accuracy.

The eighth and last Biltmore Musicales of the season will take place on February 21 in the ballroom of the Biltmore Hotel, with the following artists: Margherita Salvi, coloratura soprano of the Chicago Civic Opera Company; Margaret Bergin, contralto, and Everett Marshall, baritone, both of the Metropolitan Opera.

Boston Symphony

Serge Prokofieff, Russian pianist and composer, figured prominently on the Boston Symphony's program on February 7. The first half of the program brought his Scythian Suite, op. 20, heard here before, which was cordially received by the large audience. It is a grand orgy of dissonances and discords to which the average ear is now becoming accustomed. The first and last movements—The Adoration of Veles and Ala and The Glorious Departure of Lolly and the Procession of the Sun—are by far the most interesting. The orchestration is effective. Mr. Koussevitzky brought the composer before the footlights, at its conclusion, to share in the applause.

Following the intermission, Prokofieff reappeared, this time to play the piano part of his (first time in New York) second concerto in G minor, op. 16. At first hearing it is rather difficult to judge the merits of the work, which abounds in weird combinations of tone, but Mr. Prokofieff at the piano revealed an amazing ease in execution and a technical brilliancy that found its mark. The audience seemed to enjoy the concerto and again composer and conductor shared the applause.

Hans Lange String Quartet

The second concert of the season's series of the Hans Lange String Quartet was given in the afternoon at Carnegie Chamber Music Hall. The program consisted of Ravel's Trio for piano, violin and cello, in which Harry Cumpson was the pianist; Haydn's string quartet in G major and Bach's Suite in D minor for cello. The instrumentalists are Hans Lange, violin; Zoltan Kurthy, viola; Arthur Schuller, second violin; and Percy Such, cellist. There was a large audience and all the works were vigorously applauded. The playing of the trio with Mr. Cumpson at the piano was brilliant, impressionistic and colorful. The quartet played with surprisingly good ensemble considering its youth. Mr. Such gave a scholarly interpretation of the Bach suite.

FEBRUARY 8

Edna Gansel

Edna Gansel, violinist from Chicago, found a good-sized, attentive audience in Chalif Concert Hall when she began her program with Nardini's (the Tuscan composer) sonata in D, written about the time

George Washington was chopping cherry trees. Good tone and wide sweep of bow was evident in this, with vigor and pronounced display of virtuoso ability in Vieuxtemps' concerto in E; the immensely difficult cadenza went well. Graceful and flowing was Lotti's aria, temperamental impulse in the Wieniawski Polonaise, bringing demand for an encore, and the brilliant climax of the Bizet-Hubay Carmen Fantasy closed a recital which brought the young girl many compliments, echoed also in the daily papers. Juliette Arnold shared success with her excellent piano accompaniments; she has been heard at the Stadium concerts. Preceding the recital Frances Peralta (Metropolitan Opera Company) was honor guest at the Park Central luncheon of the Madrigal Club, Marguerite Potter, president, under whose auspices the recital was given.

Philharmonic-Symphony Children's Concert

If there still exists any benighted person who doubts the response of children to music, let him hie himself to Carnegie Hall some Saturday morning when Ernest Schelling is conducting the Philharmonic-Symphony in a concert for children. Youngsters of all ages crowd the auditorium on these occasions, and give every evidence of keen delight in the various tone picture presented to them.

Last Saturday the music featured the brass instruments in both ensemble and solo effects, and included excerpts from works of Beethoven, a Wagner number, a sonata for trumpet, horn and trombone by Poulenc and the Bach-Abert chorale and fugue. This seems rather heavy fare for juvenile consumption, but the youthful audience appeared to have no difficulty in assimilating it, and applauded rapturously. As usual, Mr. Schelling called upon the children to sing; this time an Ode for Washington's Birthday, set to the tune of the finale of Beethoven's Ninth Symphony.

John Powell

John Powell regaled a large audience in Town Hall on Saturday afternoon with a display of his pianistic virtues. He made few concessions to popular taste in a formidable program which included the Bach G major Partita, the Beethoven C minor Sonata, and Liszt's Concerto Pathétique for piano solo. Only in the closing numbers did he relax from the spirit of severe classicism to a lighter mood. Here he offered two charming trifles, The Leprechaun's Dance, by Stanford-Grainger, and Hobby-on-the-Green, by Hilton Ruffy, together with two Chopin works and Guion's Arkansas Traveler. Mr. Powell is a stylist of no mean order, and his playing throughout was marked by an easy encompassment of technical difficulties. His climaxes were well planned, while in quieter passages were finely etched studies in light and shade. The highlight of the program, aside from the technical brilliancy of the Liszt opus, was the Beethoven sonata, which evoked rapturous applause from the audience. All in all Mr. Powell demonstrated in no uncertain manner his right to his present standing among American pianists.

Frank Sheridan

Frank Sheridan's recital at the McMillin Academy Theater in the evening proved a duplication of his success earlier in the season. The pianist included compositions on his program which were of special interest, and he had listed them in an artistic manner. There was much applause, the audience thoroughly appreciating the knowledge and capabilities of the artist. As a result he was recalled many times for encores.

Helen Taylor

In the evening a good sized attendance gathered at Town Hall to hear Helen Taylor. Beginning her program with Credence alma mia by Benati, she continued with a song by Mozart, two by Schubert and several other compositions, in German, French and English. Miss Taylor's agreeable voice was used with skill and intelligence throughout the entire program. Her attacks were direct, the climaxes large and her pianissimos effective. Miss Taylor's diction in the various languages was clear and distinct and her interpretations artistic. She was heartily received by her listeners and responded to encores. Frank Bibb at the piano is always an addition to a successful recital.

FEBRUARY 9

Friends of Music

The soloists on the all-Bach program of the Society of the Friends of Music at Mecca Temple were Harold Samuel, Editha Fleischer, Marion Telva, George Meader, Max Bloch, Fraser Gange and Dudley Marwick. Artur Bodanzky conducted. Mr. Samuel's performance of the Goldberg Variations was the major event of the afternoon, despite a capable production of the rather tiresome Der Streit Zwischen Phoebus und Pan. His piano work is ever an object lesson and on this occasion he commanded the

(Continued on page 20)



BARBARA CHALMERS

Soprano

WINS EXCELLENT COMMENDATIONS

from the press after her concert at Steinway Hall on the evening of January 7.

"Barbara Chalmers delights in songs . . . a fresh limpid quality of voice consistently maintained . . . vocal equipment under absolute control . . . interpretation interesting . . ."—*New York American*.

"Sincerity . . . outstanding trait . . ."—*Brooklyn Times*.

"Recital of highly commendable interest . . ."—*Telegram*.

"An interesting recital before a large and enthusiastic audience . . ."—*Jersey Journal*.

"Diction, phrasing and delivery were pleasing . . ."—*New Yorker Staats Zeitung*.

"Barbara Chalmers pleased her audience last night in Steinway Hall with her singing of Handel, Pergolesi, and groups of songs especially four by Brahms . . ."—*New York Evening Post*.

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WYNN QUARTET,

which is heard over the radio every Monday evening from 7:30 to 8 on station WOR, New York. The members of the Quartet are (left to right) Evelyn MacGregor, mezzo soprano from Massachusetts; Elsa Borg, mezzo soprano from Connecticut, who studied at the Damrosch School of Music; Meredith Wynn, soprano, from Missouri, who studied at the Chicago College of Music, and Madeleine Southworth, contralto, from New York. All of these artists, in addition to their radio work, have appeared widely in concert and opera. They have just returned to New York from a tour of the West. (Apeda Photo).

NEW YORK CONCERTS

(Continued from page 19)

attention of his audience for some forty minutes without a break. Though a trifle restless, the Bach admirers were becomingly enthusiastic.

The Barbizon

Adelina Masino, American violinist, was the artist at The Barbizon on Sunday afternoon, in a program of numbers by Albeniz, Kreisler, Scalero, Gretry, Gresser, Bach, Monsigny.

Charles Fleischman

In the afternoon, at Steinway Hall, a young and talented violinist, Charles Fleischman, made his appearance before a good sized audience. After the playing of his first number one could readily see that this artist has much to offer. He opened his program with the E major Sonata by Handel, in which he revealed a fine tone, considerable technical ability and understanding; he continued with Lalo's Symphonie Espagnole, which was played with poise, style and marked intelligence; the balance of his program, comprised of numbers by Bloch, Franck, Kreisler, Tschaikowsky, Sarasate and Wieniawski, were performed with sincere artistry. Sanford Schlusell furnished excellent accompaniments.

Copland-Sessions

The third season of the Copland-Sessions concerts began on Sunday evening at Steinway Hall. There were six pieces on the program, all marked "First Time." The program began with a piano suite by Jeffrey Mark, an English composer now residing in America, and for some time on the staff of the Music Division of the New York Public Library. This music was played by Colin McPhee. It is based on Scotch and Welsh folk music.

There were two pieces for flute and piano by Robert Russell Bennett, played by Quinto Maganini, the composer at the piano. Mr. Bennett was born in Kansas City in 1894 and is well known as the orchestrator of a number of musical comedy successes. He has also done a number of serious works, of which these flute pieces are a pleasing example.

Vladimir Dukelsky contributed a Sonata in

E flat for piano, which was played by Nicholas Kopeikine. Mr. Dukelsky is a Russian and writes in the Russian manner. There were three songs by Nino Rota, an Italian pupil of Alfredo Casella. These songs were written when the composer was thirteen years old. They were sung by Dorothy Seegar, accompanied by Frederick Bristol. Henry Brant played six of his piano compositions. He was born in Montreal, and is now sixteen years old. He is at present a student of the Institute of Musical Art.

A string quartet terminated the program. This was the work of Robert Delaney and was played by the New World String Quartet, Ivor Karman, first violin; Rudolph Fuchs, second violin; Emanuel Hirsch, viola; and Lucien Kirsch, cello. Mr. Delaney is living abroad on a Guggenheim Fellowship. He is known in America for his violin sonata, which was played at a Copland-Sessions concert.

Manhattan Symphony Orchestra

Henry Hadley's Manhattan Symphony Orchestra, at Mecca Temple, had the cooperation of Katharine Goodson, pianist in Beethoven's Emperor Concerto, and Carl McKinley, who conducted his own orchestral composition. Masquerade, an American rhapsody which Mr. Gabrilowitch gave with the Philadelphia Orchestra at Carnegie Hall on Tuesday evening. The orchestra played Schubert's Unfinished Symphony and Liszt's Les Preludes under Dr. Hadley's experienced baton.

Miss Goodson gave a broad and dignified performance of the Beethoven masterpiece, such as was to be expected of a pianist of her powers. Mr. McKinley's piece proved to be a well constructed and orchestration essay along modern jazzistic lines, and the Hadley orchestra again demonstrated its steady progress.

Andres Segovia

Everyone knows the story of the farmer who, after gazing for some minutes at a giraffe, remarked solemnly "There can't be no such animal." Following this line of reasoning, any one who has been used to hearing the usual type of guitar playing

would be justified, upon hearing Segovia's performance, in paraphrasing the incredulous countryman and saying "There can't be no such guitar player." In Segovia's hands that instrument, ordinarily so tinkling and monotonous, achieves the most varying and subtle effects of tone color, and becomes a fit and dignified medium for the expression of musical thought.

At Segovia's Town Hall recital Sunday afternoon he was greeted by an overflowing house, which gave him a royal welcome. His program included works by composers ranging from Bach and Sor to Albeniz and Granados, as well as two numbers dedicated to Mr. Segovia, by Carlos Pedrell and Federico Torroba. Numerous encores were demanded.

International Symphony Orchestra

Vassily Savadsky conducted the new International Symphony Orchestra, some sixty players with Anton Witek, concertmaster, and Josef Malkin, leader of cellos, in a concert under the auspices of the Societe Anonyme, at the Forrest Theatre. Consensus of opinion is that the conductor is a man of fine musicianship, who has the material for a first class orchestra and who gets results based on enthusiastic, warm musical temperament. His own symphonic suite on Roerich's poem, Flowers of Moriah, proved to be a modernistic work of exotic nature, Luda Bennett, soprano, singing her obligato as part of the orchestration, in no sense a solo; it was received with much applause. His vigorous personality and evident earnestness created respect for the conductor, the audience particularly applauding Scriabine's Poeme Divine and Tschaikowsky's Romeo and Juliet overture. There were unusual climaxes in both works, and much applause followed them. The prelude to Die Meistersinger completed the program, which was heard by a big audience "composed largely of rich Americans and poor Russians" as one paper had it.

Dickinson's Historical Recitals Continue

The second recital in Clarence Dickinson's annual Historical Lecture Recital Series at Union Theological Seminary was given on February 11; the theme was "A Music Lover's Tour with Dr. Burney; Italy, 1770." The artists participating were Corleone Wells, soprano; John Corigliano, violinist; Harold Haugh, tenor; Betty Paret, harpist, and a chorus of mixed voices. The program in-



ELEANOR LA MANCE,

American mezzo-soprano of the Metropolitan Opera Company, who will be heard in a recital on the evening of February 20, at Town Hall.

cluded Pugnani's Largo Espressivo and Tartini's Devil's Trill sonata, for violin; the arias Prigioniera Abbandonata and How blest the maid (Galuppi), and Se il ciel, Piccini, for soprano; Che Allegrezza and Pleniunio, ancient balads for tenor, Martini's In Monte Oliveto and an Ancient Venetian Choral Prayer, for male chorus; early Mozart and Pergolesi numbers for harp; an Air, by Galuppi, Gavotte (Martini) and Evocation in the Sistine Chapel (Liszt) for organ. The closing number on the program was the Miserere (Allegri).

Gallo Moves

Fortune Gallo has announced the removal of his offices to the radio broadcasting station, WCDA, on Cleveland Place, New York.

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Arthur Fiedler to Conduct Boston Symphony "Pop" Concerts

For the first time in their long history, the famous Boston Symphony "Pop" Concerts will be conducted this season by a native of that city. Arthur Fiedler, long regarded as the most versatile member of the Boston



ARTHUR FIEDLER

Symphony Orchestra, has that distinction according to an announcement given to the press last Tuesday, and announced briefly in last week's issue of the MUSICAL COURIER.

Born in Boston about thirty-five years ago and educated at the Boston Latin School, young Fiedler was then sent to Berlin, where he studied the violin with Willy Hess, also piano, composition and conducting at the Hochschule für Musik. When the War broke out he returned to this country and joined the violin section of the Boston Symphony Orchestra under Karl Muck. Patrons of that tonal organization have known Arthur Fiedler as violinist, viola player, organist, pianist, celesta player, and even as tympanist; and Boston music lovers generally have known him, besides, as a piano accompanist of skill, musicianship and taste, and as an uncommonly able choral conductor. He comes by his musical gifts honestly since his father was for twenty-five years a violinist in the Boston Symphony Orchestra and a member of the original Kneisel Quartet. In addition to his talents as musician Mr. Fiedler has been admired by the ladies of the Massachusetts capital as a personable young man.

Commenting on his selection for this important post, H. T. Parker, eminent critic of the Boston Transcript, expressed himself as follows:

"No easy task faces Arthur Fiedler, announced this morning as conductor of the Pop Concerts through next spring and summer. The balance of the programs has admittedly gone awry. A new conductor must restore the happy proportion between light and serious numbers, between classic, modern and popular items, to which relation the Pops have long owed their vogue. There are many publics to please; some indeed to be won back after a year or two of abstinence; one or another, perhaps, to be restrained, since it would have the concerts too routine and muted.

"Fortunately, Mr. Fiedler knows them all. Like them, he is native to this town—the first conductor of the 'Pops' to be such. Fortunately also, he is a musician of flexible mind and wide-ranging taste, asking only of a given piece that it be of interest and merit in the kind, whether Beethoven or George Gershwin is the signature. He has also the knack of pleasing an audience without yielding too often or too much to its chance whims. He spurs his men and they work for him. It is an open secret that of late he has revitalized the chorus of The Cecilia. By the same token it is his turn to revitalize the 'Pops,' of late gone dull. Three months more and most of us may be applauding not only Bolero but also Strike Up the Band."

Tipica Orchestra of Mexico Booking

The Tipica Orchestra, Juan Torreblanca, conductor, of Mexico, which is being booked for a 1930-31 tour by Horner & Witte, is arousing considerable interest. The tour bids fair toward being a most successful one. The orchestra has already been booked in such important cities as Chicago, St. Louis, Kansas City, Omaha, Lincoln, Wichita, Oklahoma City, Dallas, Denver, Albuquerque, Phoenix, Los Angeles, Shreveport and Little Rock, as well as many of the smaller cities of the west.

Engineering Auditorium Handled by Judson

All inquiries, communications and applications for rental of the Engineering Audi-

torium are now being handled by Recital Management Arthur Judson. This concert hall is in the Engineering Societies Building on West Thirty-ninth street, is conveniently situated to the elevated and subway stations, as well as to surface and bus lines. The seating capacity of the auditorium is 876, the orchestra accommodating 546 and the balcony 330.

National Orchestra Presents Stillman Kelley Work

On January 31, at Constitution Hall, Washington, D. C., the first concert of the National Symphony Orchestra, Rudolph Schueller conductor, was given. This organization, made up of more than eighty professional musicians of Washington, banded together to achieve the aim of a great symphony orchestra for the capital of the United States.

The movement is a cooperative one on the part of its membership, and it is planned to give Washington a series of orchestral concerts during the present season.

A part of the policy of the National Symphony Orchestra is to present, whenever possible, orchestral works of American composers, a policy which was signalized by the presentation of an American composition by Edgar Stillman Kelley, Symphonic Variations on a New England Hymn, taken from Mr. Kelley's New England Symphony. Mr. and Mrs. Kelley attended the concert, and Mr. Kelley was called to the stage many times to acknowledge the plaudits of the enthusiastic public. The concert was presented by Mrs. Wilson-Green.

While Mr. and Mrs. Kelley were in Washington they stopped at the Mayflower Hotel, and were frequently entertained during their stay.

New York Concert Announcements

M: Morning, A: Afternoon,
E: Evening.

Saturday, February 15

Rachmaninoff, piano, Carnegie Hall (A).
Philharmonic-Symphony Society, Carnegie Hall (E).
Harold Bauer, piano, Town Hall (A).
Oratorio Society of New York, Town Hall (E).

Sunday, February 16

Philharmonic-Symphony Society, Carnegie Hall (A).
Mischa Elman, violin, Carnegie Hall (E).
Leonora Cortez, piano, Town Hall (A).
Adele Epstein, song, Steinway Hall (A).
New York Chamber Music Society, Plaza Hotel (E).
Margot Jean, cello and song, Charles Hopkins Theater (E).
Augusta Cottlow, pupils' piano recital, MacDowell Club (A).

Monday, February 17

Kochanski, violin, Carnegie Hall (E).
Grace Welsh and Aletta Tenold, own Hall (A).
Beethoven Association, Town Hall (E).
Hart House String Quartet, Steinway Hall (E).

Tuesday, February 18

American Orchestral Society, Carnegie Hall (A).
Giovanni Martinelli, song, Carnegie Hall (E).
Walter Damrosch, lecture, Town Hall (A).
Musical Art Quartet, Town Hall (E).
Hubert Raichich, song, Steinway Hall (E).
Adele T. Katz, lecture, Guild Hall (M).
New York Opera Club, Chalf Hall (A).

Wednesday, February 19

Heifetz, violin, Carnegie Hall (E).
Edgar Shelton, piano, Town Hall (E).
Povla Frijsht, song, Barbizon (E).

Thursday, February 20

Philharmonic-Symphony Society, Carnegie Hall (E).
Eleanor La Mance, song, Town Hall (E).
Katharine Goodson and Paul Althouse, Hotel Astor (M).

Friday, February 21

Philharmonic-Symphony Society, Carnegie Hall (A).
The Conductorless Symphony Orchestra, Carnegie Hall (E).
Hart House String Quartet, Steinway Hall (E).
Biltmore Friday Morning Musicales, Hotel Biltmore.

Saturday, February 22

Yehudi Menuhin, violin, Carnegie Hall (A).
Philharmonic-Symphony Society, Carnegie Hall (E).
Charlotte Lund Opera Company, opera for children, Town Hall (M).
Guy Maier and Lee Pattison, two-piano, Town Hall (A).
Pioneer Women's Organization Concert, Town Hall (E).

Sunday, February 23

Hans Barth, piano, harpsichord and quarter-tone piano, Carnegie Hall (A).
Chamber Music Guild of New York, Town Hall (E).
Manhattan Symphony Orchestra, Mecca Auditorium (E).
New York Matinee Musicales, Chalf Hall (A).

Monday, February 24

Horowitz, piano, Carnegie Hall (E).

Tuesday, February 25

Philadelphia Orchestra, Carnegie Hall (E).
Walter Damrosch, lecture, Town Hall (A).
Frank Kneisel, violin, Town Hall (E).
Adele T. Katz, lecture, Guild Hall (M).
Margaret Logan, song, Steinway Hall (E).

Wednesday, February 26

William Busch, piano, Town Hall (A).
Harry Campson, piano, Town Hall (E).
Helen Augusta Hayes, pupils' vocal recital, Steinway Hall (E).
Josephine Lucchese, song, The Barbizon (E).
Alumni of Fontainebleau School of Music, National Arts Club (E).

Thursday, February 27

Philharmonic-Symphony Society, Carnegie Hall (E).
People's Chorus, Town Hall (E).

Friday, February 28

Philharmonic-Symphony Society, Carnegie Hall (A).
National High School Orchestra, Carnegie Hall (E).
Charlotte Heller, piano, Steinway Hall (E).
Hans Lange Chamber Music Guild, Carnegie Chamber Music Hall (E).

Margaret MacDowell Coddington Pleases Large Audience in Philadelphia Recital

A large audience gathered in the New Century Drawing Room, Philadelphia, on



MARGARET MacDOWELL CODDINGTON

February 3, to hear a splendid piano recital by Margaret MacDowell Coddington. A pianist of fine sensibilities, Miss Cod-

dington played with finesse and a musician's understanding of the concept of each number, while her technic was fluent and reliable. The difficulties in the Tausig arrangement of the Bach toccata and fugue in D minor, which opened the program, were surmounted by Miss Coddington with comparative ease. She has the capacity for entering into the spirit of a work, so that the feeling, the meaning of the composer is paramount and technicalities are forgotten. Beethoven's rondo in G major, opus 51, No. 2, followed. This work is seldom heard in recital, and although the tempo is usually slow, it was played with serious thought and care by Miss Coddington and proved a decidedly interesting number.

The pianist followed this with three Chopin numbers, Waltz in A flat, opus 42; nocturne in E minor, opus 72, No. 1, and ballade in G minor, opus 23, revealing nice regard for rhythm and a clear, fluent tone of ingratiating quality and sufficient power. Brahms, also, as represented by an intermezzo and rhapsodie in E flat, showed the pianist to be an artist of fine, sympathetic traits, for in the rhapsodie especially she played with a delicacy and warmth of tone that appealed to the audience. The remainder of the program consisted of numbers by Albeniz, Debussy, Dohnanyi, Cyril Scott, and Liszt-Stradal, the Danse Negre and Am Rhein of the last two named composers being notably well given.

The San-Malos Sail

Mr. and Mrs. San-Malo sailed for Europe on the S. S. Aquitania on February 8. Mr. San-Malo, Panaman violinist of fame, will concertize in Europe.

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Feb. 1st, 1930

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—Phila. Inquirer,
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"... Kindler played with the masterful command, the rare beauty of tone, depth of feeling and ingratiating manner CHARACTERISTIC OF HIM, as to artistic ability and personality."

—Phila. Evening Bulletin,
Feb. 1st, 1930

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Hans Kindler
(Signed)

German Grand Opera Company's Week in Chicago a Succession of Triumphs

The Ring Beautifully Presented—Casts Uniformly Good—Orchestra and Chorus Win Praise—Conductors Excellent—Gadski, Lippe, Sharnova, Pierot, Sembach, Jorn, Salzinger, Larsen, Egenieff, Baumer, Win Praise—Ernst Knoch a Big Factor, Likewise Ernst Mehlich—Manager S. Hurok Delighted With Company's Success, Also Bertha Ott, Chicago Manager.

CHICAGO.—S. Hurok presented the German Grand Opera Company at the old Auditorium Theater in Chicago from February 2 to 9. The second visit to this city of this company may be looked upon as one of the most interesting events of the present season. The organization which was presented under the local direction of Bertha Ott, has been materially changed since last heard in this community and all of the changes have been for the very best. The orchestra played remarkably well under the leadership of the popular and efficient conductor, Ernst Knoch, who finally has come into his own, winning the recognition that should have been his years ago. Here is a modest man whose knowledge of how Wagner should be interpreted was displayed to his credit and to that of the organization. Conductor Mehlich also proved himself an able interpreter of Wagnerian scores.

It is unkind in a review of this kind to mention only a few of the singers and to allow the names of others to remain in oblivion, but inasmuch as the German Grand Opera Company is on a transcontinental tour, which will end in April in New York City, we feel confident that wherever they go every member of the personnel will receive his share of encomium. There is not one weak member and the chorus is as fine a body of singers as one may encounter in any opera house.

During its stay in Chicago the company was heard in Tristan and Isolde, Rheingold, Walküre, Flying Dutchman, Siegfried, Mozart's Don Juan and Götterdämmerung. Mme. Gadski, one of the most popular singers that has graced the stage of the Auditorium, was feted royally by her innumerable Chicago admirers, and she sang such roles as Brünn-

hilde in Walküre, Siegfried and Götterdämmerung with that opulence of tone, that dignity and assurance that reveal her today as fine an artist as when she visited us as a member of the Metropolitan Opera Company.

A column of praise could be written regarding Juliette Lippe, who triumphed as Isolde and as Sieglinde in the Wagnerian operas.

Sonia Sharnova was pronounced by the Chicago critics as one of the greatest, if not the greatest Brangaene of the day, and we humbly endorse their opinion.

A bass by the name of Laurenz Pierot made a deep and lasting impression during the company's stay here. He is a newcomer to these shores, but his name should be on many lips before long. He is a "find."

Johannes Sembach, remembered for his many appearances at the Metropolitan, is a tenor of whom any company could be proud, and when informed that there were not many good tenors to be found in Germany today, we believed the statement until we heard Sembach.

Marcel Salzinger gave distinction to any role entrusted to him, and he is especially remembered for his good work as the Flying Dutchman.

Have you ever heard the name of Alexander Larsen? It should be written here in capitals, as his Mime in Siegfried ranks him among the foremost interpreters of that difficult role.

Franz Egenieff was very happy as Don Juan, which he sang in true Mozartian fashion.

Margarethe Baumer is another soprano of whom the company may well feel proud. She sang Senta in The Flying Dutchman especially well.

In several important roles Milo Milorodovich, with a Russian or Polish name and who we understand is American by birth, sang with marked ability.

To repeat our opening statement, the German Grand Opera Company created a stir in Chicago. The company is now on its way to the coast and wherever they appear they should be well patronized. They are worthy of support and we feel that we will be thankful for advising opera-goers throughout the cities to be visited by the German Grand Opera Company to purchase tickets in advance. The company may be compared with the best. Its scenery is far more than adequate; its electrician a master in his line, and the performances as given in Chicago

excellent from every standpoint. Hear the German Grand Opera Company and you will know that we have not deceived you with our unusual enthusiasm. RENE DEVRIES.

Evangeline Lehman Now American Manager In Paris

An American musical artist is now in charge of the American department of the Felix Delgrange concert agency in Paris. Her name is Evangeline Lehman—a name which has appeared on numerous European programs during the past four years and formerly conspicuous on the programs of



EVANGELINE LEHMAN,
the only American woman in concert management in Paris.

many of the leading symphony orchestras in America.

Evangeline Lehman is a graduate of the Oberlin Conservatory and the winner of several scholarships as a vocalist. Her success in Europe induced Felix Delgrange to put her in charge of the American department of his agency in the new Pleyel Building, a kind of position which is held by no other American in Paris. She is consequently able to help and advise young Americans in making European appearances and she is directly in touch with the well known artists and organizations managed by the Delgrange agency, such as Tito Schipa, Walter Gieseking, the Isadora Duncan dancers, and Willem Mengelberg and his Concertgebouw Orchestra.

T. M. Moody Elected Manager of Richmond's (Va.) Civic Ass'n

RICHMOND, VA.—T. Michaux Moody, who has been prominently connected with musical activities of this city for many years, has been elected as manager of the new organization, The Richmond Civic Musical Association, the appointment taking effect on February 15.

Mr. Moody has been for the last twenty years, associated with the piano department of Walter D. Moses & Co. He is resigning this position to assume his new activities.

The Association plans to present four performances by the Metropolitan Opera Company in April, for which activity Mr. Moody

About the Affairs of the Columbia Grand Opera Co.

LOS ANGELES, CAL.—Since the closing and disbandment of the Columbia Grand Opera Company in San Francisco the week of January 26, it is interesting to the world of music to know something more of the present status of matters.

It is safe to say that no other grand opera company has ever been more enthusiastically acclaimed by the press of the Pacific Coast than the Columbia Grand Opera Company, which began its career in Los Angeles, December 2. The excellence of its artists and the merit of its productions have never been questioned. It was an unusually meritorious aggregation, and hence its demise is all the more regrettable.

Following the premier weeks in Los Angeles an ambitious sixteen weeks' tour was announced, covering the principal centers of the Pacific Coast, and including New Orleans and Denver. It was understood that all these engagements were to be guaranteed, but it appears that somehow these guarantees failed.

At the end of the first week in Los Angeles it was evident that the treasury of the corporation could not carry the company in the face of heavy losses. Mrs. Hector Geiger of Los Angeles offered to advance funds to keep the company going until its future status could be better ascertained. Mrs. Geiger withdrew her support and refused to finance the losses further after the second week in San Francisco failed to show better box office receipts.

Artists, chorus and orchestra went before the State Commissioner of Labor in San Francisco, and through him gained one week's pay and railroad fares, payments being made by Mrs. Geiger personally February 1 in San Francisco. Twelve weeks remain unsettled of the twenty weeks of contracts held by the artists.

With the exception of four Italian artists who decided to sail for Italy at once, and who left their assignments of interest for the balance due on contracts with the Italian Consul General in San Francisco, the other artists of the company are staying in California with the idea of establishing their rights, in court if necessary.

The Columbia Grand Opera Company is a stock company, and the artists look to the stockholders to make good on their contracts. Some of the most prominent residents of Los Angeles and its vicinity are stockholders in the company, among them being Mrs. J. E. Argus, Mira Hershey, Mr. and Mrs. Hector Geiger, David T. Babcock, Countess von Borosini, Mrs. Donald Dickey, H. P. Hibbard, William B. Hubbard, William W. Clary, Mrs. Harwood Huntington, Paul Francesco Lupo, Mrs. Dean Mason, Mr. and Mrs. Roland Paul.

The artists feel that the company was started without sufficient capital, and it is their desire to prevent future grand opera companies being started without adequate financial backing. Not only have they lost their year's work, but they understand that the failure of this artistically excellent company hurts the cause of music and of opera in particular on the Pacific Coast.

Among the fine American and Italian artists in this company were the following: Myrna Sharlow, Tina Paggi, Elsie Lee Wilson, Mary Fabian, Leota Castello, Louise Caselotti, Leonore Ivey, Nino Piccaluga, Gennaro Barra, Giuseppe Barsotti, Ettore Ghisletti, Galileo Parigi, Claudio Frigerio, Maria Fiorella, Enrico Spada, Carlo Scatola. Albert Conti of Milan was the conductor and Nino Comel was his assistant. Alexander Bevani was the general director of the company. Bradford Mills was the executive in charge of bookings. E. L. C.

Alice Nielsen Writes

TO THE MUSICAL COURIER:

Regarding my advice to young singers, I have come to the conclusion that anyone who has ever done anything worth while, has had a struggle to get there. That goes also for any walk in life! The important thing is to have the determination to succeed! But when a singer, for instance, finally arrives many think she has been made over-night. They forget the years of study, heart breaks, and expenditure of money.

I have in mind a young Australian, who was sent to me by Nellie Melba, whose protégée she was before coming to this country. She is a girl who has to make her own way. She has no one to depend upon for support. The possessor of one of the most beautiful coloratura soprano voices I have ever heard, this girl has not been able to wait until the doors of the Metropolitan opened for her. She has had to take anything she could get, talkies, radio, church, or engagements in the motion picture houses. She records perfectly. But only now is she beginning to have things a little easier, because it has been an up-hill fight which she has been making alone. Had she had backing or help, her name might today be much more familiar to music lovers than it is. But she will get there. She has strength of character as well as voice. And, as I said at first, determination usually wins!

Very sincerely,
(Signed) ALICE NIELSEN

will be in full charge. In the role of impresario Mr. Moody this year presented to Richmond the following musical attractions: The Boston Symphony Orchestra, Heifetz, The American Opera Company, Ethel Leginska and the Boston Women's Symphony Orchestra. These artists were brought to Richmond through arrangement with Mrs. Wilson-Greene of Washington, D. C.

About ten years ago Mr. Moody managed the Richmond season of the New York Philharmonic-Symphony and more recently the appearances of Paderewski, Kreisler, Ponselle, and others.

The Richmond Civic Association will present many attractive artists to its community and this musical enterprise has received a great impetus in the appointment of Mr. Moody as manager of the organization.

Edith Mason and Beniamino Gigli for Covent Garden

LONDON.—Two newcomers announced for Covent Garden this year are Edith Mason and Beniamino Gigli; Rosa Ponselle is also to return, as well as other established favorites like Frida Leider, Lotte Lehman, Elizabeth Schumann and Eva Turner among the sopranos, and Mari Olczewska among the contraltos. Rudolf Laubenthal and Lauritz Melchior are coming back after several years of absence to swell the ranks of the tenors, while John Brownlee, the young Australian who has had an extraordinary success in Paris, will be a newcomer among the baritones.

Many old favorites among the men will be returning, too, notably Luigi Villa, Octave Daa, and Fritz Wolf, the tenor who scored such a success here last year, and, among the basses and baritones, Rudolf Bockelmann, Friedrich Schorr, Mariano Stabile and many others.

Many of the operas to be produced this year have not been heard here since the international seasons recommenced after the war. They include Parsifal, Fledermaus, Otello (it has been announced for two seasons but not yet performed), Marta, L'Amore dei tre Re and Romeo et Juliette. Among the revivals and regular repertoire works are Meistersinger, The Flying Dutchman, Aida, Rigoletto, Norma, Madame Butterfly, Tosca and Andrea Chénier. As announced earlier in the MUSICAL COURIER, Bruno Walter, Vincenzo Bellezza, Robert Heger and John Barbirolli will be the co-executive in charge of bookings. E. L. C.



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Philadelphia Hears Lohengrin

Grand Opera Company Gives Excellent Performance

PHILADELPHIA, PA.—The Philadelphia Grand Opera Company entered the realm of Wagnerian operatic production with an excellent performance of Lohengrin on February 6. A crowded house witnessed the various triumphs, and there were many to be distributed among the several well known operatic stars, Josef Wolinski in the title role, Marianne Gonitch as Elsa, Margaret Matzenauer, Ortrud, and Chief Caupolican, Telramund.

Miss Gonitch, a young Polish soprano of lovely voice and appearance, made an ideal Elsa, investing the part with an intelligent conception of the innocence and purity of a tenth century maiden, impressed with the divine element of her love yet unable to resist the ever feminine urge of curiosity. So charming was she in the role that one rather blamed the most loyal knight for leaving her even for a holier love. Vocally she was also very fine, using a tone quality well adapted to the part.

Mr. Wolinski was admirable in the title role, both in voice and action, carrying it through with unvarying success and, as is well known, the demands are great. His voice is of beautiful quality, always musical, perfect in pitch and projection, (evidently without the least effort) and still fresh after such demands as the role requires. His work is unquestionably of a very high order.

Madam Matzenauer's Ortrud will be remembered as a really great delineation, from the very first act, where only her expression and mind speak her thought and feeling, to the point where her deep-laid schemes are revealed, and evil intent and malice are apparent to all. Both vocally and dramatically it was a truly Wagnerian portrayal. Chief Caupolican added another to his long list of successful operatic roles in his interpretation of the Telramund. His fine baritone is always used with a thorough musical and artistic understanding, which showed to great advantage in this, his first appearance in a Wagnerian role. His enunciation was exceptionally fine.

Augusto Ottone, who made his local debut here as King Henry, possesses a sonorous bass, made an imposing, majestic figure, and acted well. Leo de Hieropolis was good as the Herald, both in voice and stage presence. The minor roles were in the capable hands of Selma Amansky, Agnes Davis, Ruth Gordon and Helen Jepson as the Pages. Their voices blended beautifully, while their ensemble was excellent.

Emil Mlynarski conducted with a fine sense of the importance of the orchestral part and full control of the entire force. The staging, under the management of Wilhelm von Wymetal, was very effective and quite in keeping with the time and place of the action. The chorus work was very satisfactory. M. M. C.

Alice Eversman Organizes Concert Bureau

Alice Eversman, well-known concert and operatic soprano, has deserted the stage to devote her time to concert bureau activities, in the interest of both debutant singers and instrumentalists and those of established reputation.

Her own personal experience makes Miss Eversman well equipped to successfully carry on such an enterprise. She received her early musical training under scholarship at the Peabody Conservatory in Baltimore, Md., later studying in Italy with Maestro Sabatini and under Georg Ferguson in Germany. After a successful debut in Germany, Miss Eversman returned to this country, where she was heard with the Metropolitan and Chicago Opera companies. She has since sung in opera and concert in many of the leading cities throughout Europe and America, everywhere winning praise for the quality of her splendid dra-



Photo by Dorlys Studio, Paris
ALICE EVERSMAN

matic soprano and the charm of her voice and personality.

Miss Eversman will be able to be of infinite service to the young artist starting out on a career, because of her understanding of the difficulties which attend the pursuit of such a profession. Miss Eversman has opened an office in New Rochelle, N. Y. She plans to sail in April for Europe, where her bureau, known as the European Concert Bureau, is situated in the Hotel Foyot, Paris.

Maria Koussevitzky Arouses Philadelphia Enthusiasm

PHILADELPHIA, PA.—A recital on January 29 which aroused considerable interest among Philadelphia musicians and music lovers, was that given by Maria Koussevitzky who has sung the leading soprano roles in several Russian operas given here, and Fabien Sevitzy, double bass, prominent member of that section of the Philadelphia Orchestra, and well known as conductor of the Philadelphia Chamber String Simphonietta.

The artistic work of both Mr. and Mrs. Sevitzy is so highly regarded that the capacity audience knew just what to expect and greeted each upon his or her appearance, with inspirational applause with the result that expectations were more than met, and both artists did splendid work.

Madam Koussevitzky's voice is of a beautiful sympathetic quality, always musical no matter what the register or dynamic requirements. She uses it with consummate ease in vocalization, the tone is always colored to suit the word or phrase, the delivery easy, while the manner bespeaks repose and grace. Her first group, of Spanish songs of the 17th and 18th centuries by Jose Marin, Jose Bosca Sebastian Duron and Blas de Laserna (rarely heard) were beautifully sung, rich in color and with strong emotional appeal. Another group was composed of the familiar aria Dove sono from Mozart's Nozze di Figaro, Schubert's Lachen und Weinen, Strauss' Allerseelen, given with perfection of style and interpretation, and Brahms' Der Jager. In her closing group were Udir talvolta (Respighi), La Neve (Cimara) and an aria from Borodin's Prince Igor which evoked such applause that an encore was given.

Mr. Sevitzy's playing demonstrated the unsuspected possibilities of the double bass as a solo instrument when in the hands of a virtuoso. Marvelous was the fluency in passage playing, clean and clear in articulation as on a violin, while the tone was superb, voicing the golden notes of a cello with the addition of the sonority and depth in the low register of the Russian bass voice.

A 17th century sonata by Galliard was Mr. Sevitzy's first contribution, a composition in Lento, Allegro, Andante and Allegro spirituos movements, well calculated to show the diversity of style and digital skill of the player together with mastery in interpretation. Two transcriptions by Sevitzy appeared later on the program, these were Bruch's Kol Nidrei and Vocalise by Rachmaninoff, the former revealing beauty of sustained tone with a lovely piano part, the latter, smoothness and speed with no loss, however, of tonal beauty. A masterly performance of a Tarantella by Bottesini was his closing number though the program ended with a Romance by Glinka for the voice with double bass and piano accompaniment. Enthusiasm ran high during the entire recital and both Mr. and Mrs. Sevitzy were

repeatedly recalled, including Ellis Clark Hammann, their accompanist, in their acknowledgments for his artistic work, always such an addition to the complete success of a recital. M. M. C.

Alice Hackett Pleases in Musical Interpretations for Young People

Alice Hackett, American pianist and teacher, specializes in Musical Interpretations for Young People. Her aim is firstly to give her audience a pleasant half-hour, but during this time the children will have come into contact with such leading composers of the modern trend as Debussy, MacDowell, Rimsky-Korsakoff, Palmgren, Ibert, Milhaud, Copland and Goossens, and their minds will have been stimulated by talks and musical pictures of both near and far away lands.

Miss Hackett's thorough musical education, her charming personality and understanding of children help her to convincingly present her program to them and to lead them with her into that world of experience, of action, and of imagination, that is represented in the music of these composers. A connected story runs through her program, cementing together the various groups, the atmosphere for each number being created in story form and then the piece itself following as a musical interpretation of the story.

One of these programs was given recently in Hereford, Tex., under the auspices of the Music Study Club, before several hundred children and adults, and appealed equally to both. The Hereford Brand declared that the setting for each number was vividly portrayed in colorful story form, that the finding of the story in the music proved a delightful experience, but that even deeper pleasure lay in the music itself, "such music



ALICE HACKETT

being nothing less than the answer of a master musician to her art."

This recital was followed by several other engagements in Texas during January and February. Miss Hackett also recently gave a series of twelve recitals in Minneapolis public schools, while other dates include appearances throughout the Northwest, in North Dakota, Iowa, Missouri, Nebraska and Illinois.

Barre Hill in New York Concert

Barre Hill, Chicago Civic Opera baritone, and Dimitri Onofrei, tenor, will be heard in a joint concert at the Morosco Theater, New York, Sunday evening, February 23.

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New Community Center for White Plains

The decision of the Westchester County Recreation Commission to open the new Community Center at White Plains with the sixth annual Music Festival in May, 1930, definitely settles a question which for months has been the subject of county-wide inquiry.

Meeting at the headquarters of the Recreation Commission in White Plains to determine the budget for the coming year and draw up plans for the management of the new Center, members of the Commission unanimously voted to open the building to the public on May 22, the date of the first program to be given by the Westchester Choral Society in presenting its annual three-day music festival. According to Mrs. Eugene Meyer, chairman of the Recreation Commission which has recently been given entire control of the Community Center, the decision to open it at the time of the festival was determined chiefly by the fact that the building would not be in readiness before then.

Mrs. Meyer, speaking for the Commission,

said: "Ever since the report was broadcast that the Recreation Commission was to have charge of the beautiful new Center, we have been deluged with inquiries from all parts of the county. The decision of the Commission to dedicate the Center at the time of the May Music Festival answers these questions. The fact that the Music Festival is a community enterprise presented by twenty-three choral groups representing cities and towns in all parts of the county makes it highly desirable to open the Center with the presentation of its sixth annual festival. Such an event, representing as it does a unified community effort of county-wide participation, forecasts, in a sense, the purpose of the new Center. Only if the Center serves the entire county can it fulfill its purpose. The example set by the Westchester Choral Society in assembling talent from all parts of the county and working in unison toward a high goal might well be followed by other activities in Westchester in the future. It is gratifying to know that the handsome structure in White Plains will always be available for enterprises which have as a goal the development of a genuine county-spirit and the promotion of intelligent recreational activity."



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Although more detailed plans for the opening ceremony at the Center have not yet been decided upon by the Recreation Commission, it is understood that the Commission will invite a speaker of national prominence to make the Dedication address. According to the present plans of the musical director of the festival, Albert Stoessel, the great Aeolian concert organ presented to the Center by Eugene Meyer will be dedicated on the same occasion, an innovation on the musical program as originally planned for the first night of the May Festival.

Members of the Westchester County Recreation Commission, besides its chairman, Mrs. Eugene Meyer, are Mrs. Paul Revere Reynolds, Ruth Taylor, Mrs. Thomas J. Blain and Mrs. J. Noel Macy.

American Academy Gives Two Plays

The Belasco Theater was completely filled at the fourth matinee performance of the American Academy of Dramatic Arts. Greasy Luck, by Rachel Field, opened the affair. Excellent work was done by the four players, who were Joy Sim, Alexandre Aubrey, Stanley Ruth and William Sutherland. The Best People, a comedy by Gray and Hopwood, was also well given and hugely enjoyed. In this, the parts were taken by Dorothea Kamm, Frances Sheil, Helen Brady, Doris Andre, Lucy Tull, Herschel Cropper, Fred Anderson, Polhemus Cobb, Fred Newton, Austin Beardsley, Winston Hibler, Edwin Glass and Donald Stewart. Throughout there was such general high-class work, and it is enough to say that everyone lived their lines, and gave the performance like professionals.

Vlado Kolitsch in Recital

On February 8 a good sized audience assembled at Steinway Hall to hear Vlado Kolitsch, violinist, in his second eighteenth century music recital. Mr. Kolitsch wore a costume appropriate for the occasion. Beginning his program with Praeludium and Fugue by Bach (for violin alone), he continued with numbers by Tartini, Mozart, Pugnani-Kreisler, Couperin, Rameau and concluded with Corelli's Variations. Mr. Kolitsch played with style and interesting nuance. Tonally and technically he is a violinist of genuine ability. He was heartily received by his enthusiastic listeners. Mildred Gardner presided at the clavier.

New Rochelle High School Concerts

The third of the series of monthly orchestral concerts at the Senior High School, New Rochelle, N. Y., Leon Theodore Levy, conductor and lecturer, takes place this morning at eleven o'clock. The concerts are sponsored by the Board of Education of New Rochelle, and are intended for the musical education of children. Today's program includes three movements from a Bizet L'Arlesienne Suite and Beethoven's first symphony. Elucidating remarks will be made, as usual, by Mr. Levy.

White Plains Concert

The White Plains Choral and Symphonic Society announces a concert by the New York String Quartet on Monday evening, March 10, in the White Plains High School auditorium. The program will include the quartet in G minor, Debussy; quartet in F major, Dvorak, and a miscellaneous group by Bridge, Mendelssohn, Moussorgsky and Glazounoff. Percy Grainger is honorary musical director and honorary president of the society and Caroline Beeson Fry is the musical director.

Radio and Movies

Eugene Goossens Conducts Radio Orchestra

Eugene Goossens, conductor of the Rochester Symphony Orchestra, was the guest conductor of the Atwater Kent Orchestra, on February 9. The ensemble played with good tone and bright spirit, some of the more popularly known works being excerpts from Rimsky-Korsakoff's Antar, Glazounoff's Valse de Concert, Debussy's Afternoon of a Faun. The soloists were Georges Cehanofsky and Nina Koshetz.

Rapee Joins Warner Bros.

Erno Rapee, who resigned his post as conductor of the Roxy Symphony Orchestra to become general musical director of Warner Bros., left for Hollywood on January 25, by way of the Panama Canal, to assume his new duties at the Warner studio where he will have charge of all musical activities on the mammoth program of Vitaphone specials to be made on the Warner lot during the coming months.

La Puma Engaged by Judson Radio

The Judson Radio Program Corp. has engaged the well known bass-baritone, Giuseppe La Puma, to appear in the broadcasting of the Puccini operas. He has sung so far in Tosca and The Girl of the Golden West and will be The Geronte in Manon Lescaut on February 15. Mr. La Puma has also been engaged by Alexander Smallens to sing Dulcamara in L'Elisir d'Amore in Philadelphia on February 27.

Street of Chance

Street of Chance, which is running at the Rialto Theater, should retain its popularity for some time to come. Supposed to be a "take off" on the Rothstein case, the picture, a Paramount, offers plenty of thrills. William Powell, in the lead, gives as sincere and powerful a piece of acting as has been seen here in a long while. The feminine interest is firmly held by Kay Francis, who bears watching. Street of Chance is finely directed and well worth seeing.

Program at Roxy's

At Roxy's one always seems to be able to find a program both varied and interesting. Last week was no exception. An organ number opened the program, and then the symphony orchestra, one of the best organizations in town, offered its weekly treat; this time it was an overture made up of works of Gounod, arranged by Maurice Baron and directed by the new conductor, Joseph Littau. Harold Van Duzee, with the Roxy chorus, rendered Sullivan's The Lost Chord, and there was a Bubble Dance by Patricia Bowman, Frances Cucc, Miriam Fields and the Roxy Ballet Corps. In Misfits the thirty-two Roxyettes, with M. Vodnoy and M. Voljanin, proved captivating.

Just before the picture came Shooting Gallery Capers, in which there was singing as well as varied dances, all arranged to please the ear and delight the eye. One of the best offerings was the tap-dancing to the fascinating strains of that always popular melody, Washington and Lee Swing, which Southerners so frequently call "the Second Dixie."

The feature picture was Men Without Women, starring Kenneth MacKenna, assisted by a capable cast. The Movietone and Metrotone Newsreel were other attractions.

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COURSE IN RADIO BROADCASTING TO BE GIVEN BY CHICAGO MUSICAL COLLEGE

Arch Bailey to Conduct Instruction in Studio of WLS.

For some time there has been an increasing demand from many singers for special instruction in radio broadcasting. So many artists of great reputation have been unsuccessful in singing over the air that singers in general are anxious to master the special technic required for successful radio performance. Voice teachers have been constantly besought by their pupils for aid in this line.

For the past few weeks Arch Bailey, of the Chicago Musical College faculty, has been conducting private instruction in singing before the microphone in a studio of WLS and his work in that field has been so successful that he will offer classes, especially for voice teachers, during the coming summer session of the College calendar. This will enable teachers to learn the funda-

mentals of broadcasting to be passed on to their pupils.

Mr. Bailey is one of the most prominent and popular of Chicago's radio artists. He is heard each week over the National Broadcasting chain and has won considerable note for the purity and beauty of his tone as it goes over in radio performance. He has thoroughly eliminated the distortions that concert artists inexperienced in radio work produce in the transition from one register to another.

A newly invented scientific instrument will be used in the course. This instrument is so designed as to register the flaws of tone production and transition and the singer by practicing and observing the reaction of the instrument is able to overcome practically every fault that mars his performance.

Philadelphia

(Continued from page 17)

PHILADELPHIA ORCHESTRA

The Philadelphia Orchestra concerts of February 7 and 8, were especially interesting, as Ernest Schelling's composition "Morocco" was played here for the first time, with the composer conducting. This number, which held second place on the program, is described by the composer as "a symphonic poem in four connected movements." It is essentially descriptive in character of the impressions received by Mr. Schelling on a trip through the African desert, and Morocco. The opening unaccompanied oboe solo, beautifully played by Marcel Tabuteau, introduces the barbaric dances with the monotonous undertone of the percussion instruments, and the wildness of the wind voices. The oboe plays a large part throughout, as best depicting the native "Raita". These wild dances give place to a soft lulling movement descriptive of "the Chleuh lullaby sung by a singer of the Pacha of Marakech." Following this is the music of the "Berber bard, or story-teller" and later that of the religious fanatic who works himself into a frenzy. At the end comes the preparation for war by the feudal tribes in the mountain.

The orchestration is very clever and pleasing, using the various voices of the orchestra in a masterly way, with the ever sounding beat of the varied instruments of percussion. The wind instruments are predominant in this, as vehicles of melody, but occasionally the strings sing out with sweet voiced tones, while the harps are used to fine advantage. Rhythm, color, and atmosphere abound, making an intensely interesting number. The audience was enthusiastic, and applauded Mr. Schelling warmly.

The remainder of the program was under the direction of Ossip Gabrilowitsch. Mozart's "Haffner" Symphony in D major opened the program auspiciously. Characteristic of Mozart, in the lucidity of melodies and harmonies, as well as in the delicate joyousness, it received a fine reading and performance. The Menuetto was particularly pleasing, although all was enjoyed.

Chaprentier's Suite, "Impressions of Italy" closed the program. Mr. Lifschey's off-stage viola solo was a beautiful part of the Serenade—At the Fountain was charmingly melodious—while in the next part, one could distinguish the trotting of the mules with the jingle of their bells, and the sweet songs of pretty girls interspersed. The effect of the Summits was cleverly achieved by the sustained tones in the upper registers, while the glorious song of the violas and cellos ascends to the summits. The chief impression of the part—Naples—is of a wild tangle and general color of shifting scenes. The audience also manifested marked pleasure in this suite.

MATINEE MUSICAL CLUB

For the regular concert of the Matinee Musical Club at the Bellevue Stratford Ballroom, on February 4, the first part of the program was presented by club members. The String Ensemble, directed by Ben Stadt, played Mock Morris, by Percy Grainger, and Fairy Tales by Komzak. Both were well done, with perhaps first honors to the Fairy Tales. Ernestine Bacon, soprano, exhibited a lovely voice in numbers by Handel, Grieg, and Spross, Ruth Barber accompanying. Emilie Fricke Leshner played the first movement of the Grieg piano concerto excellently, with Kathryn L. O'Boyle playing the second piano part. Ruth A. Brosius, contralto, pleased with numbers by Thomas and Ganz, Ada M. Halldeman at the piano. A trio consisting of Helen Rowley, violin; Reba Stanger, cello; and Estelle Mayer, piano—played Poeme Mystique by Scassola, and Aubade by Gandolfo, with a fine sense of the musical values and good ensemble work.

The second half of the program was devoted to Danes Impressionistiques, given by the Littlefield Dancers. Those taking part were—the Misses Jacob, Fowler, Ionone, Flynn, Campbell, Garrity, Axford, Zeller, Smythe and Littlefield; and Messrs. Coudy, Dollar, Cannon and Pottiger. Ruth Barber accompanied. M. M. C.

Charles L. Wagner to Present Luisa Silva

Charles L. Wagner will present Luisa Silva, contralto, next season in concerts here. Her successes both in opera and concert in Italy, Spain and France have been many. Mme. Silva's debut was made in La Gioconda at the Philharmonic of Verona under the direction of Maestro Armani. On the strength of her splendid voice she was engaged for Palermo, where she sang Siegfried and Isabeau, under Mascagni and Armani. On the advice of the former, she prepared the role of Margherita in his opera, Guglielmo Ratcliff. In January, 1924, she sang fifteen performances of the opera with great success in Mascagni's home city, being hailed as "the Duse of the lyric stage" and presented with a gold medal of honor at the conclusion of the engagement.

In Palermo she created an excellent impression in La Favorita and as Ulrica in Ballo in Maschera, under the direction of Maestro Ghione of La Scala. The following year Mme. Silva was offered the choice of an extended tour of Germany or Spain. She chose the latter, singing many roles with the greatest favor in Barcelona, Mallorca and other cities.

Following her farewell performance in Palma, Isle of Mallorca, crowds followed the singer's car to the steamer. Before returning to Italy, Mme. Silva was engaged for the gala season of King Alfonso and the queen. Then going to Milan, Silva sang the

role of the Queen in Asrael, at the Carlo Felice in Genoa. An unexpired contract prevented her accepting a call for the Queen's season of opera at Madrid, and also an offer for the King's season at Malaga.

In Bologna, Ferrara and Parma Mme. Silva triumphed in the role of Azucena in Trovatore. Critics agreed unanimously her voice was full and flexible, strong in all ranges, and pure in style and rare vocal technique.

A series of successful concert appearances in principal Italian cities followed. During the season of 1928-29, Mme. Silva made her debut as Carmen in Rotterdam. She sang thirty-six performances in Holland of Carmen, Adreana Lacovreur, Louise, and Aida.

When Charles L. Wagner met Mme. Silva recently in California, the contralto was on the verge of either returning to Holland to appear in opera or accepting an invitation of the Royal Opera of Madrid for its new season. Instead, however, she has chosen to acquaint the United States with her talent under Mr. Wagner's direction.

Edgar M. Cooke Entertains Members of German Opera

Edgar M. Cooke, of Philadelphia, gave several studio parties, culminating with a large one on January 19, for members of the German Grand Opera Company. For eight years before the war, Mr. Cooke sang leading tenor roles in Germany, and the recent visit of the German Grand Opera Company to Philadelphia gave him a pleasant opportunity to renew acquaintance with a number of his old friends and colleagues.

Mr. Cooke's teaching career in Philadelphia has won him an enviable position in that city. Those of his pupils who sang on this occasion were Wynema McKinley, contralto; Honora Bailey Fink, soprano; Paul Fink, tenor, and Dr. George Warren, baritone. The guests were very generous in their praise of these young singers and of their training.

The members of the Opera Company who were present were Margarethe Baumer, Sonia Sharnova, Rudolf Ritter, Gustav Werner, Gotthold Ditter, Werner Kius, and Ernst Mehlich conductor.

Mr. and Mrs. Cooke are to leave for Germany in June and will take a number of pupils with them.

Gigli on Tour

On January 9, Gigli terminated the first part of his season at the Metropolitan, and the next day began a concert tour. This tour opened with the Biltmore Musicale, the tenor then going to Montreal where he appeared on the 12th at the St. Denis Theater. He sang on the 15th in Washington at the Mayflower Hotel, on the 16th he closed the New York Plaza Musicale, on the 17th he sang at the Eastman Theater in Rochester, on the 20th at Toronto at Massey Hall, on the 22nd at Cleveland at Music Hall, and on the 27th at Kansas City in Convention Hall.

In Montreal and Toronto he was immediately re-engaged for the next season's concert series. Mr. Gigli is now singing on the Coast and will be back in New York by February 23 when he will give a concert at Mecca Temple.

Austria Reinstates Old National Anthem

VIENNA.—The Austrian republic has just reinstated, as its national anthem, the music of Joseph Haydn's beautiful old "Gott erhalte" hymn which is also the setting for the German national anthem. After the revolution in 1918, Austria abandoned the melody and replaced it with a composition by Dr. Wilhelm Kienzl which possessed neither musical worth nor popular appeal. A new Austrian law now readopts Haydn's lovely melody, although with a less "royalistic" new text.

Harold Land Active

Harold Land, baritone, will sing over WMCA and three other stations on February 16, from the Doyers Street Mission. On March 30, Sir Edward Elgar's Oratorio, The Light of the World, will be sung at St. Thomas' Church, New York, on Sunday afternoon, under the direction of Dr. T. Tertius Noble, on which occasion Harold Land, and Frederick Vettel, tenor, will be the soloists, in addition to a soprano and contralto to be announced later. This will be free to the public.

Adele T. Katz Lectures on Wagner

Adele T. Katz is giving a series of lectures on Richard Wagner and the Nibelungen Ring. The course, which began on February 11, at Guild Hall, Steinway Building, consists of five lectures on successive Tuesday mornings.

Clare Clairbert for Havana

Charles Wagner has booked "Madame Coloratura," Clare Clairbert, for two appearances in Havana for next season.



MARGARET TILLY

Pianist

New York Opinions on
Recital at Town Hall,
January 17, 1930

Pianist Gives Proof of Fine
Imagination and Individuality

Margaret Tilly gave a recital of extraordinary breadth and variety at Town Hall yesterday. At once poetic and powerful, a specialist in many styles, she ranged from Mozart to Debussy and Scriabine with individuality and imagination that mark her as one of the more serious and sensitive artists of the piano today.—New York Times.

By her technically fluent and dynamically full-voiced disclosure of the stupendous Brahms opus and the silver and crystal of her delivery in the first movement of Mozart's Sonata in A major, Margaret Tilly proved her mettle as an artist worth hearing.—New York Telegram.

Miss Tilly secured a singing tone of charming quality in the Mozart Variations and her presentation of the Bach Suite was played with facility, agile fingering and an attractive sense of rhythm.—New York American.

Margaret Tilly, a British pianist, who during the last six years has made her home and artistic headquarters on the Pacific Coast, returned to play a brief recital at Town Hall and then scamper westward. It is too bad that she has deemed it good judgment to come to us so modestly and so warily. For here is an artist to her finger tips. A pianist to the instrument born. A versatile interpreter who never fails to read into the pages the spirit of the composer joined with her own sensitive impressions and ideas, which appear always to be of perfect taste. Miss Tilly plays with finesse. She gives the impression that she has long forgotten mere technicalities of the keyboard, never is she troubled with any keyboard problems. She is concerned only with her message. Imagination of a high order lives in Miss Tilly's presentations. In the Scriabine studies in futuristic music (one written in sevenths, one in fifths) she succeeded in tossing them off with such ease and pleasant coloring that the audience would have been happier if she had repeated them. The Brahms variations on the Handel Theme, as Miss Tilly played them, belongs in company near to the best performances of years. From Mozart to Scarlatti, to Debussy, the British pianist changed with admirable versatility. I am writing, you will observe, that Margaret Tilly is a pianist of first rank; she outdistances many who have been widely heralded.—New York Morning Telegraph.

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IN LUISA MILLER

RE-ENTER ROSA PONSELLE

Interest inevitably was divided between the opera itself and Miss Rosa Ponselle who, in the name part, at last resumed Metropolitan activity. Be it said at once that she proved still to be the possessor of the sumptuous voice which first won her favor, and that she regaled her hearers with some of the most artistic singing that she ever has put to her credit. Of course the audience greeted the recovered prima donna with abounding enthusiasm.

—Pitts Sanborn,
New York Telegram.

Miss Ponselle had been indisposed for so many weeks that we had begun to fear that the opera season would run its course unadorned by her personality and her art. Her absence had already played the devil with the revival of "Don Giovanni," "La Gioconda" knew her not, and "Norma" was waiting on tiptoe for her recovery. Small wonder then that at her entrance we stopped the show for a moment to voice our gratitude. It may as well be recorded at this point that Miss Ponselle sang like her usual self, that is with brilliant, fat quality of tone and with intelligent and effective musicianship. A very large audience applauded everything and nearly lost its reason when during the first act curtain calls the restored diva was left the sole recipient of the general acclaim.

—Samuel Chotzinoff,
New York World.

ROSA PONSELLE IS WELCOMED

The soprano, who has been missed during the last eight weeks, was warmly and applaudively welcomed by an audience which did not stint itself in calling for curtain calls. "Luisa Miller" is far from foolproof, if it succeeds it will do so to an important extent by virtue of a well sung performance. Fortunately, it received such a performance yesterday and gave Miss Ponselle great opportunity, showing the familiar range and power, the fluency of tone, the musicianly, skillful phrasing and the ringing top notes which have made her singing notable.

—Francis D. Perkins,
N. Y. Herald Tribune.

The performance was signaled by the return to the company of Rosa Ponselle, whose absence was one of the misfortunes of the recent "Don Giovanni" revival.

—N. Y. Evening Post.

ROSA PONSELLE HAILED WITH IMMENSE ENTHUSIASM

HER VOICE AGAIN GLORIOUS

There was immense enthusiasm for Miss Ponselle who furnished visible and audible assurance that she is recovered from her long indisposition. The audience was agog to discover whether Miss Ponselle's voice, after her illness, was its old self; whether she would equal or surpass previous efforts. The voice was glorious to hear. The interval of absence made its exceptional texture and its superiority to other voices more apparent than ever. The incomparable voice has come back to the Metropolitan audience. The occasion of its return was an unusually trying role, one that demands range, volume and highly dramatic expression throughout the opera. Meeting these demands, Miss Ponselle did some of the best considered singing that she has done on the Metropolitan stage. The audience took the singer to its heart.

—Olin Downes, N. Y. Times.

TWENTY-ONE CURTAIN CALLS

No small part of the jubilation was in welcome to Miss Rosa Ponselle. The Metropolitan boasts of no other soprano organ at once so ample and so beautiful. In range and strength it was its former self; and it was used with much of that violin-like play of phrasing and color which makes her Norma a work of art. Welcomed uproariously at her first entrance the soprano amassed one furor after another, culminating in twenty-one curtain calls at the end of the performance.

—Richard L. Stokes,
N. Y. Evening World.

Rosa Ponselle recovered from her long indisposition, made her first appearance of the season and gladdened her admirers with all her former opulence and velvety quality of voice, her emotional sincerity and her authoritative command of the art of operatic delivery. She had glorious moments and they were received with vociferous acclaim from her enchanted listeners.

—Leonard Liebbling,
New York American.

It was for the return of Miss Ponselle to the stage of which she is the chief adornment that we were yesterday most grateful. We heard and took pleasure once more in a voice that is surely unrivalled today. It is scarcely necessary to remark that Miss Ponselle sang beautifully for when has she failed to do so? Listening to her, one does not regret the passing of the Golden Age of song, since Miss Ponselle for those whose privilege it is to hear her, revives the glories of the past.

—Edward Cushing,
Brooklyn Eagle.

ROSA PONSELLE SANG TO A SOLD OUT HOUSE

"Norma" was repeated by request as being not only the admired singer's greatest role but also for three seasons now among the chief ornaments of the Metropolitan repertory. The audience, which included guests in extra chairs in the boxes and all the standees the fire laws permitted, with hundreds more turned away, interrupted the opera with applause after the "Casta Diva" air in the first act. It held its chief ovation for Ponselle till the final curtain. The crowd yelled for a speech.

—New York Times.

"Norma" has not been much in evidence this season and everyone, it seemed, was determined to squeeze into the house to hear it last night. Needless to note that the curtain calls were many and the applause loud and long.

—W. J. Henderson,
New York Sun.

The tributes to her wondrous voice were lavish and nearly every aria that fell to her in the course of Bellini's opera, a matter of almost three hours, brought roars and gusts of applause from a jammed house. Since "Norma" was resurrected two years ago for her special benefit. Miss Ponselle has needed little else to draw an adoring audience from the far corners. She has made the role of the Druid Priestess as inseparable from her own name today as it has been from those of great songsters in the past. It is a performance which everyone should see and hear at least once.

—Samuel Chotzinoff,
New York World.

SOPRANO GETS OVATION FOR CONCERT TONIGHT SCORES SUCCESS

Rosa Ponselle made her last operatic appearance last night, singing before a capacity audience she was called before the curtain fifteen or more



IN N

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Knabe Piano

NORMA SUNG BY ROSA PONSELLE

BIG AUDIENCE APPLAUDS ADMIRING SOPRANO

The audience which packed the Metropolitan witnessed and obviously enjoyed the unique event.

—Pitts Sanborn, N. Y. Telegram.

The "Casta Diva" aria has never been given by her with more beautiful quality or with greater artistry than at last evening's repetition of Bellini's ancient and honorable work. Her audience was spellbound throughout that number, but burst into tremendous applause at its end, and, for what seemed like several minutes, stopped the action of the opera. After the final curtain the audience lingered and recalled Miss Ponselle so many times that one lost count of the number.

—Grena Bennett, N. Y. American.

Rosa Ponselle, whose greatest achievement in her already historic career is her interpretation of "Norma," sang the role before a frantically enthusiastic audience. If the glorious Rosa never had sung or never did sing any other opera than this, her immortality would be established. Surely no more distinguished singing, replete in every requisite of the vocalist's art, has been heard in this generation. In the throat of any but Rosa Ponselle in today's list of singers "Norma" would remain untouchable. With her as the star, it is doubtful if ever the sacrificial noblewoman was better sung, or indeed, better acted. Beside the art of Ponselle it is difficult for any woman to stand up.

—Charles D. Isaacson,
N. Y. Telegraph.

AS SHE LEAVES AND LONDON OPERA S IN "NORMA"

of the regular season at the Metropolitan Opera. After the soprano had met her operatic death, mes.

—Francis D. Perkins,
N. Y. Herald Tribune.

ment:

MUSICAL BUREAU
New York City

Victor Records

DONNA ANNA JOINS NORMA IN LIST OF ROSA PONSELLE'S MAJOR TRIUMPHS

After "Norma" Donna Anna seemed the inevitable next step in the career of the opulently endowed soprano. Before an audience that included the last admissible standee, Rosa Ponselle had her belated "Don Giovanni" triumph last night at the Metropolitan.

—Oscar Thompson, N. Y. Evening Post.

Rosa Ponselle, having recovered from protracted illness, entered the cast of "Don Giovanni," singing Donna Anna as it had been intended from the first that she should. What one gifted woman could do to a performance was immediately demonstrated. "Don Giovanni" assumed its own intrinsic splendor. The entire cast seemed aroused and the interpretation of the opera took on a wholly new aspect. Miss Ponselle, through the beauty of her voice and the resources of her technique, was able to breathe much needed life into the difficult role of "Donna Anna." There was no mistaking the pleasure of the audience.

—W. J. Henderson, N. Y. Sun.

GIVES NOTABLE PERFORMANCE AS DONNA ANNA

Rosa Ponselle made her first appearance in "Don Giovanni" last night in the fourth performance of the present revival. Miss Ponselle's welcome appearance in the cast naturally marked an artistic advance in the performance. Miss Ponselle exhibited her familiar vocal merits, the generous volume of tone, the opulence of quality, latitude of range and ease in florid music. Her "Non Midi" marked a notable achievement.

—Francis D. Perkins, N. Y. Herald Tribune.

As General Manager Gatti-Casazza must have beheld it in his dream of an illustrious revival, Mozart's "Don Giovanni" emerged in full glory yesterday evening at the Metropolitan. The portent was due in considerable degree to the presence of Mme. Rosa Ponselle, who made her first essay of the role of Donna Anna. Donna Anna's great moment comes at the very beginning of the opera and Mme. Ponselle grasped her opportunity with magnificent vocal and dramatic prowess.

—Richard L. Stokes, N. Y. Evening World.

Rosa Ponselle sang the role of Donna Anna. As a result everything changed. All the members of the star cast were on their musical toes. Drama was intensified. Musically the performance improved a hundred-fold. Rosa Ponselle invested the opening scene with such realism and beauty that the revived opera fairly shot forward where previously it had merely moved. Those who heard "Don Giovanni" without Ponselle and then with Rosa were given a graphic illustration of the power of a great artist to lift an opera to the heights. Donna Anna is what might be termed an ungrateful role; its demands on the human throat and intelligence are inhuman. Nevertheless Ponselle gave all that was asked and more.

—Charles D. Isaacson, N. Y. Telegraph.

PONSELLE TRIUMPHS IN "DON GIOVANNI"

Rouses Audience to Great Enthusiasm
in Her Portrayal of Mozart's
Donna Anna

A REVELATION IN ROLE

Rosa Ponselle added another opera portrait last night to her list of notable achievements when as Donna Anna she roused her audience to demonstrations of enthusiasm which recalled the legendary days of the opera gods of a past generation. Such singing as she accomplished in a role far removed from the vocal and dramatic style to which she is accustomed was something of a revelation even to her most ardent admirers. The expectant audience interrupted the action for a moment with a burst of applause when Miss Ponselle made her entrance. The luscious voice displayed its old brilliancy and power, to the glory of Mozart and the delight of the vast audience. She consecrated herself wholeheartedly to the very essence of the Mozartean tradition, never projecting herself out of the picture, always maintaining an aristocratic elegance of line, an aloof distinction and a careful coordination of vocal and dramatic elements with the performances of her associates. It was said that every seat in the house was sold and all standing room occupied with scores turned away.

—New York Times.

Miss Rosa Ponselle having fully recovered from her indisposition essayed Donna Anna in last night's performance. "Don Giovanni" is a curious work in this respect—the best singing actor or actress in the cast seems to be, for the time being, the outstanding character in the drama. In the Hammerstein days, Renaud, as the Don, dominated the opera, while in the Metropolitan's former revival the Don Ottavio, in the person of Alessandro Bonci, assumed an unusual importance. The presence last night of Miss Ponselle made one believe that Donna Anna was, after all, the character around whom the drama circled.

—Samuel Chotzinoff, N. Y. World.

ROSA PONSELLE FORTIFIES THE METROPOLITAN'S "DON GIOVANNI"

—Pitts Sanborn, N. Y. Telegram.



IN DON GIOVANNI

Chicago Symphony Celebrates Stock's Twenty-Fifth Year as Conductor

Cincinnati Festival Chorus Aids in Making Silver Jubilee Performances
Notable—Rachmaninoff Draws Crowded House—Niernack,
Kreuzberg and Georgi Also Please—Other News.

CHICAGO.—Ilza Niernack's admirers in this city are many, as witness the very large and enthusiastic audience that assembled on February 2 at the Playhouse to hear her violin recital. Miss Niernack had built an interesting program, which she played with that refinement, beauty and volume of tone always expected from this sincere and talented artist. Heard for the purpose of this review in her opening number, Saint-Saens' third concerto, she displayed anew all the qualities for which she is so justly appreciated, and at the conclusion of each movement the thunderous plaudits of her listeners left no doubt as to the pleasure derived from her fine performance of the intricate concerto. Besides that number, there were included on her program three numbers from her own pen and selections by Gluck-Kreisler, Boulanger, Cecil Burleigh, Brahms-Joachim, de Falla, Ries and Paganini.

Leon Benditzky, much-in-demand accompanist, presided at the piano, giving the recitalist as fine support as could be desired.

RACHMANINOFF

Those pessimists who claim that the general public is no longer interested in patronizing recitals and concerts should be told that their barking reminds one of the story of the dog growling at a train. Their noise is just as effective. These thoughts came to mind as we entered sold-out Orchestra Hall with hundreds of people sitting on the stage. The management announced that many were turned away and that a return recital would be given at the same hall on March 23. The artist was no less a personality than Sergei Rachmaninoff, and to have heard him play the Chopin Sonata in B flat minor was sufficient to explain his hold on the public. Throughout the program his playing was that of a poet, of a giant and of a great artist. His recital lasted some two hours, after which the public's insistence compelled the addition of many encores until the management wisely turned out the lights and had the piano removed from the stage. As long as there are such pianists as Rachmaninoff to delight audiences, concert-giving will be on the ascent and the number of worth-while recitalists is growing steadily, as this season revealed newcomers to the hall of fame.

WALTER SPRY PUPILS PLAY

Two artist-pupils of Walter Spry, Evelyn Goetz and Grace Good, appeared on the program at the musicale given at the Illinois Woman's Athletic Club, on February 2, for the benefit of the scholarship fund of Mu Iota Chapter of Mu Phi Epsilon Sorority. These gifted young pianists were heard in a group of numbers for two pianos, which included the Arensky Valse, Beecher's The Jest and the Schubert-Liszt Erlking, in which they gave admirable account of themselves, and revealed individual gifts which they joined happily, making for two-piano playing that was both excellent and highly enjoyable.

HENIOT LEVY CLUB

The regular monthly meeting of the Heniot Levy Club was held in Kimball Hall on January 19, when a large attendance enjoyed a program given by Sylvia Gross, Frances Anderson, Mary Virginia Wallace, Hazel Johnson, Berenice Eppstein and Alex-

ander Guroff, all students from the class of the well known Heniot Levy.

KREUZBERG AND GEORGI AGAIN

The admirable Kreuzberg and Georgi held another large audience under the spell of their remarkable dancing at Orchestra Hall on February 3, winning loud and hearty approval.

WITHERSPOON STUDIO NOTES

Herbert Witherspoon has been invited by President Jessup of the University of Iowa to be one of the speakers in the Fine Arts Conference at the University, February 20 to 22.

Mr. and Mrs. Cullen, of Denver, have been studying with Mr. Witherspoon during their visit to the automobile show. Mr. Cullen is a prominent dealer in automobiles in the Colorado City.

Olga Kargau, formerly of the Civic Opera, has returned to the studio for study.

Herbert Lyons, of St. Paul, the possessor of a fine tenor voice, has just arrived for study.

Marion Weir, of St. Louis, another fine tenor of whom his teacher expects much, is now studying with Mr. Witherspoon.

Mr. Witherspoon has just announced in the musical papers and in circulars his summer master classes for the coming summer. Students may enroll to commence their studies June 23 to July 26 or August 2. This will give all students a full six weeks' course if they so desire. They may also take a five weeks' course if preferred. Besides giving private lessons in which he will be assisted as usual by Helen Wolverton, Mr. Witherspoon will conduct a repertory class and a teachers' class. Mr. Witherspoon has made special arrangements so that all students desirous of obtaining degrees in music may receive instruction in all necessary courses and be given full credit for all work done with him. This will enable all of his students to receive degrees, continuing their previous work with him or commencing their studies toward this end. Full particulars will be sent on request. The new studio at 721 No. Michigan Avenue has been beautifully furnished and is now one of the largest and finest studios in the country.

Mr. Witherspoon will go to New York in March to deliver a discourse on his enlarged and perfected system for class instruction in singing in schools, church choirs, etc., for the American Academy of Teachers of Singing.

COLUMBIA SCHOOL PROFESSIONAL ARTISTS' CONCERT

Annually the Columbia School of Music presents a series of professional artists' concerts, in which members of its faculty and young artists who have emanated from the school to make names for themselves professionally furnish the programs. This series is but one of many things this progressive school of music does for the benefit of its students and faculty. Among others might be mentioned its symphony orchestra, which is heard frequently in concert, concerts by its ladies' chorus directed by Louise St. John Westervelt, besides numerous pupil recitals throughout the school year.

One of the professional artists' concerts was given at Orchestra Hall on February 5, with Walter Spry, Ruth Ray, Leslie Arnold and George Lane appearing as solo-

ists with the Columbia School Symphony Orchestra. A large audience heard an interesting and well presented program and applauded it enthusiastically. The orchestra proved an energetic, enthusiastic body of well trained players in the Glinka Russian and Ludmilla overture, the C major symphony of Schubert and the Delibes Coppelia ballet suite—particularly in the Schubert symphony, a big undertaking for a school-orchestra. They supplied praiseworthy accompaniments for the soloists as well, all under the direction of Ludwig Becker.

Though he appears elsewhere in recital, Walter Spry is not frequently heard in that capacity in Chicago, his time being taken up almost completely with his teaching, lecturing and composing. It was interesting to hear him again and his performance of the Weber Concertstueck was that of a thorough musician whose pedagogic experience was reflected by the exactness of his playing, fine regard for detail and keen insight. Mr. Spry was most enthusiastically applauded.

Again Ruth Ray demonstrated why she is among the best of America's young violinists by giving the Conus E minor Violin Concerto such a brilliant performance as to arouse the listeners to a high pitch of enthusiasm, which ceased only when she had returned to the stage several times to bow acknowledgment. All her unusual violinistic qualities were brought to the fore in this manner, the interpretation of which requires a fine artist with brilliant technic and interpretative skill. These Ruth Ray possesses in abundance.

Both the singers were baritones. George Lane gave good account of himself in the Revenge, Timotheus Cries aria from Handel's Alexander's Wedding Feast. Leslie Arnold, who was recently heard in recital here, again proved a worthy disciple of the eminent Dudley Buck, whose assistant he is, by an artistic interpretation of the O Tu Palermo aria from Verdi's I Vespri Siciliani. His powerful voice carries well and he uses it with understanding and skill.

CINCINNATI FESTIVAL CHORUS AND CHICAGO SYMPHONY

Because of its close association with the Chicago Symphony Orchestra's conductors, the Cincinnati May Festival Chorus was brought here to take part in the twenty-fifth anniversary programs in honor of Frederick Stock's silver jubilee as conductor of the orchestra. At the same time this marked the first time since 1893 that this huge chorus has sung away from Cincinnati, the only other time being when they sang here at the World's Fair. The Cincinnati May Festivals were founded some fifty-seven years ago by the founder of the Chicago Symphony Orchestra, Theodore Thomas, and Frederick Stock is now permanent conductor of these events.

Three concerts were given during the festivities—the regular Friday-Saturday concerts and an extra one on Thursday evening, February 6—with the Cincinnati Festival Chorus and the Chicago Symphony participating. At the Thursday concert Bach's cantata, Nun ist das Heil und die Kraft, Stock's Psalmody Rhapsody and Brahms' German Requiem were exquisitely presented. The Friday-Saturday program comprised the Bach Passacaglia and Fugue in C minor, and Magnificat, and Honegger's King David.

Truly magnificent was the singing of the chorus throughout all programs, revealing firm, solid tone in all sections, adherence to pitch, precision of attack and spirited, meaningful interpretation. There is no shrillness or harshness at any time, the sopranos' tone being of beautiful, luscious quality; the contraltos' soft and mellow, the tenors' firm and lofty, and the basses' solid and mellow.

At the Thursday concert several soloists assisted. Dan Gridley delivered the tenor solo in Stock's Psalmody Rhapsody in most

artistic manner, his beautiful voice and fine handling of it reflecting the fine artist. He surmounted the difficulties contained in Honegger's King David with ease and again sang beautifully. In the Brahms Requiem, Ethel Hayden, soprano, and Frazier Gange, baritone, lent their fine art and lovely voices, thereby adding much to the enjoyment of the evening. In the Honegger composition Miss Hayden proved her versatility by superb singing of the very intricate soprano passages. Besides Miss Hayden and Mr. Gridley in Honegger's King David, other soloists included Merle Alcock, contralto, and Herbert Gould, basso, each of whom did all that was asked—and that was very difficult—in a highly praiseworthy manner.

On this occasion Honegger's King David had first hearing here and impressed by its originality, eloquence, dramatic power and loveliness. It is written in the modern idiom and is rife with intricacies both for soloists and chorus, yet it is unusually interesting, enjoyable and stirring. It had a superb performance by chorus, orchestra and soloists, which made for a memorable event.

AMERICAN CONSERVATORY NOTES

Harriet Hebert, of the voice faculty, recently appeared in recital before the Cameo Club and at the House of Good Shepherd. Miss Hebert's mixed Glee Club gave program at the Luther Institute on February 7. Her pupils were heard in program in Eleanor Recital Hall on January 24.

Albertine Nelson, of the piano faculty, and W. Harold Simons, of the violin faculty, presented their pupils in recital in Conservatory Hall on February 5.

Ruth Cooper, artist pupil of Karleton Hackett, is this year filling a thirty-two week concert engagement with the Redpath Chautauqua Circuit and Lyceum.

Alice Jefferson, former artist student of Heniot Levy of the American Conservatory faculty, Mus. Bach. 1929, is a member of the piano faculty in the Kansas State Agricultural College, Manhattan, Kans.

Merle E. Maupin, former pupil of Allen Spencer, is a member of the piano department in Hastings College, Hastings, Nebr.

Adelaide Hull, advanced pupil of Kurt Wanieck, is this year filling a teaching engagement in Mississippi prior to her return to the conservatory for further study.

John Thut, artist pupil of the voice department, was heard in three vocal groups in a recent program given by the Aurora Literary Society in Goshen College, Goshen, Ind.

Lois K. Severinghaus, former pupil of Louise Robyn, is teacher of piano in Earlham College, Richmond, Ind.

George Calder, formerly of the department of public school music, is director of music in the high school at Whiting, Ind.

Marie Dale, graduate of the course in public school music, is director of music in State Teachers' College, Columbia, Miss.

BARONESS VON TURK-ROHN'S SONG RECITAL

At the song recital which she will give at the Civic Theater on the evening of February 23, Baroness Olga Von Turk-Rohn will sing several novelties, besides many other interesting numbers seldom programmed. She will give a Rondo by Mozart, from manuscript; the baroness has sung it in Europe several times, especially at the Mozart festival in Salzburg. The manuscript was presented to the baroness in recognition of her Mozart singing, which has won her much praise on the continent. She has also been honored for her Schubert singing, for she seldom gives a recital but that several Schubert songs are included on the program, and for this she has received the Schubert medal from the Schubert Memorial Society. Her Chicago program will contain a group of Schubert numbers. The Baroness is also a great admirer of the American composer and appreciates American music enough to list a group of such

(Continued on page 36)

FRANCESCO DADDI

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Chicago Opera Performances in Boston Attract Large Audiences

Company's Annual Visit a Gala Event—Excellent Performances Are Given—Walkure Opens Two Weeks' Engagement—Raisa, Muzio, Mason, Leider, Olszewska, Marshall, Hackett, Cortis, Bonelli and Vanni-Marcoux Well Received in Principal Roles—Egon Pollak Makes Debut—Polacco and Moranzoni Also Score.

BOSTON, MASS.—Although Boston has not seen fit to support an opera company of its own, and recently failed to respond to a visiting opera company's really good performances, society and music lovers seemed, however, to have been waiting for the annual visit of the Chicago Civic Opera Company, which began a two weeks' engagement at the Boston Opera House on Monday, February 3.

The brilliance of the opening night audience brought back memories of the old days of the Boston Opera, for the house was packed to capacity. The usually rather unbending listeners relaxed, too, and applauded Walkure with real New York enthusiasm.

The performance began promptly at eight o'clock when Egon Pollak, making his initial appearance in Boston, appeared at the conductor's stand. A German work being the chosen vehicle for the first night, rather than an Italian, did not affect the audience's attendance nor its interest. Perhaps this was due to the excellence of the cast.

Boston has heard many great Bruennhildes in the past, among them Lilli Lehmann, Termina and Breval. Judging from comments heard during the intermission and the reception accorded Frida Leider's conception of the role, she is now considered equally great in Boston. For her entrance number, the Valkyrie cry, she was given an ovation, which is a rare happening in Wagnerian operas here. Mme. Leider sang with much beauty of voice and a notable ease in production. Her warning to Siegmund was magnificently done with a fine dramatic intensity that was impressive because of its power without over-exaggeration or vocal strain. Her acting was of a kind that matched her singing. And in appearance Mme. Leider made an imposing figure. The singer's success with the audience was even greater than last year. She now may easily be counted among the most popular of the visiting company's artists.

Maria Olszewska, the Fricka, also fared well. In the best of voice, she easily won the favor of her listeners through the beauty of her singing and her skilful handling of the role. Eva Turner, likewise, did commendable work with the music of Sieglinde, and Theodore Strack, a new tenor to Boston, as Siegmund, also made an agreeable impression.

Coming in for a goodly share of the evening's honors was Alexander Kipnis as Wotan. Here is a beautiful bass voice, used with taste, and which has been enjoyed here previously. The part of Hunding fell to the happy lot of Edouard Cotreuil, an artist who can always be counted upon to sing and act with his accustomed finesse.

The reading of the score by Mr. Pollak, who is worthy of the highest praise, was vivid and inspired; he brought out its full beauties in a skilful fashion, the singers and orchestra being in perfect accord with him.

AIDA, TUESDAY EVENING

Lovers of Italian opera enjoyed it to the fullest on Tuesday when Verdi's Aida attracted a large audience. Giorgio Polacco, the conductor of the evening, received a large share of credit for his part in making the performance a moving and dramatic one. The score had a spirited reading, with a cohesion among the artists, chorus and orchestra that resulted happily.

The Aida of Rosa Raisa is familiar to Bostonians. Raisa is now a feted favorite. Her portrayal on this occasion offered new treats. Vocally the celebrated singer was rich and brilliant; warmth and power were also in her singing, which brought her rounds of applause. She acted with dramatic fervor, and her appearance was strikingly attractive. Raisa can well feel the sincerity of Boston's interest in her by the reception accorded.

Another favorite of former years was Cyrena Van Gordon, whose Amneris is a regal figure. Her voice was heard to better advantage than ever, and is a glorious organ. It is used with the skill that comes through being a routinized artist of the first rank. Charles Marshall's Rhadames is familiar, too. It had moving intensity and a vocal power that won him a well earned success. Cesare Formichi, entrusted with the role of Amonasro, acquitted himself creditably, singing with a clarity and richness that made him one of the favorites of the performance. Hilda Burke's fine soprano was heard as the

Priestess, and others in the cast distinguishing themselves were Chase Boromeo (The King) and Virgilio Lazzari (Ramfis).

FAUST, WEDNESDAY (MATINEE)

Edith Mason, making her first appearance on Wednesday afternoon, as Marguerite in Faust, received a cordial welcome. She is a graduate of the New England Conservatory of Music and many who remembered her from those days along with the more recent admirers, turned out and gave her a royal reception. Miss Mason gave evident satisfaction to the large audience in her delineation of the part. She looked charming in a simple costume and acted with equal simplicity. Her lovely voice was in particularly good form and won her an ovation after the Jewel Song, which was exquisitely done.

Charles Hackett reappeared as Faust. He sang with silvery tone, admirable resonance and freedom. Mr. Hackett always makes a good appearance and this time was no exception. The audience liked and applauded him after his solos in genuine appreciation. Richard Bonelli, the Valentine, was heard to advantage. In excellent voice he handled the role with his accustomed finesse. An excellent Mephistopheles, both vocally and histrionically, was portrayed by Virgilio Lazzari. The rest of the cast was adequate. Frank St. Leger, at the conductor's stand, handled the orchestra and singers with a firm hand and gave the score a worthy reading.

TOSCA, WEDNESDAY

Claudia Muzio, that wonderfully gifted singing-actress, was the center of all eyes during Tosca on Wednesday evening. Mme. Muzio scored an emphatic success with the large audience in her portrayal of the title role. She sang beautifully and her acting was superb; she carried the audience with

her to great emotional heights, especially in the second act.

Vanni-Marcoux, Scarpia, made a powerful sinister figure. Vocally he was admirable. Cavaradossi fell to Mr. Cortis, whose tenor voice easily met the requirements of the role. Moranzoni conducted with fire and was responsible in a large measure for the general excellence of the performance.

TRISTAN, THURSDAY

A capacity audience heard an unusually good performance of Wagner's Tristan on Thursday evening, with a cast that included Frida Leider (Isolde), Theodore Strack (Tristan), Maria Olszewska (Brangaene) and Richard Bonelli (Kurneval). Mme. Leider's Isolde was admirable in many respects. She was in the best of voice and sang with an authority and beauty of tone that found full appreciation. Her top notes were full and resonant; her facial play and emotional transition were notable. The audience gave the diva a warm reception. Leider is superb, and she is indeed an addition to the company's roster.

Mme. Olszewska's Brangaene was on a high plane of excellence, both vocally and histrionically. She shared in the evening's honors. Alexander Kipnis gave a creditable performance of King Mark and Bonelli's Kurneval was likewise worthy of praise.

Mr. Pollak's reading of the score had imagination and emotional intensity, without lacking in real taste.

D. P. L.

La Argentina Convalescent

The renowned Spanish dancer, La Argentina, is recovering from an operation for appendicitis performed at the Lenox Hill Hospital on February 7 by Dr. Arthur Stein. The illness asserted itself at the dancer's matinee in Town Hall on Feb-

Last Minute NEWS

New York Premiere of McCormack's Picture, March 17

Fox Films announces that John McCormack's first talking picture will have its New York premiere on St. Patrick's Day, March 17.

* * *

Mary McCormic Scores in Louise

According to a cable received from Paris, "Mary McCormic scored a sensational success in Louise. The critics and public were most enthusiastic and she was immediately engaged for Central Europe." Miss McCormic has also been engaged for the 1930-31 season with the Chicago Civic Opera Company.

February 2; she completed her program, but her farewell performance on February 13 had to be cancelled. She expects to sail for Europe in about a week or ten days.

Time of Mozart-Wagner Festival Performances Changed

In accordance with the wishes of numerous visitors to the Mozart-Wagner Festival, the management of the Munich Opera has decided to begin the performances at a later hour.

Whereas the performances of the Prinzen theatre heretofore began at 4 P.M., and those at the Residenztheatre at 6 P.M., they will now begin at 5 P.M. and 7 P.M. respectively. This should do away with any doubts as to the proper attire for these performances.

Egon Pollak Sails

Egon Pollak, conductor of the Chicago Civic Opera Company, sailed on February 12 on the S.S. America.

National Broadcasting Company Enters the Concert Business

George Engles to Direct New Organization.



ELSIE ILLINGWORTH,
an executive of the new NBC Artists
Service.



GEORGE ENGLES,
director of the new NBC Artists Service. (Photo by Nicholas Muray, N. Y.)

Reasons why the National Broadcasting Company has decided to enter definitely into the concert business have been explained by George Engles, who is to direct the newly formed NBC Artists Service.

This organization has but recently come into existence, with a number of recognized attractions of the concert and opera field under its banner. Such leading artists as Schumann-Heink, Paderewski, Werrenrath, Lauri-Volpi, Giannini, Walter Damrosch, Josef Lhevinne, Mischa Levitzki and Paul Kochanski are to tour next season under its auspices.

Mr. Engles, in an interview, made the following explanation of this new venture on the part of the radio company:

"Confidence in the future prosperity of the concert business has led the National Broadcasting Company to add activities of

a purely concert nature to its radio interests. It is true that the past few years have been uncertain ones for the concert field. This has been largely due to changing modern conditions, particularly the changing attitude of the public toward entertainment in general. New kinds of entertainment have been cropping up on every hand, and in sampling the new, the public has temporarily neglected the old. But there is something in fine music that makes a fundamental and lasting appeal. Great artists and great music will never lack a public for long.

"There has been in the past few months a decided increase of interest on the part of the public in good music and fine artists. Radio has played no small part in bringing this about. Work, such as that of Walter Damrosch, has accomplished much toward

this end. Contact with great symphonic orchestras, such as the Philadelphia and Philharmonic, with the Chicago Civic Orchestra and with the finest solo artists has awakened a new appreciation of music among thousands to whom this has hitherto been an unexplored land. The concert audience which arises out of this new interest will be a permanent one, one that goes to hear fine music for its own sake, not just to look at popular box office attractions."

Mr. Engles said that a staff of booking agents associated with the new NBC Artists Service is already on the road arranging next season's tours in conjunction with local managers. The staff of executives includes Elsie Illingworth, Alexander F. Haas, Lawrence J. Fitzgerald, Rudolph Vavpetich, Marks Levine and Aaron Richmond.

It is significant that coincident with the formation of this new organization comes word that the Civic Concert Bureau of Chicago, founded by Dema Harshbarger has opened its New York headquarters at the offices of the National Broadcasting Company. The Civic Concert Service will make this its Eastern headquarters in branching out its activities to cover the eastern states. The function of this organization is to build up permanent audiences in cities throughout the United States. This is done through community subscriptions to concert courses extending over a period of five years. Already one hundred and fifty-seven cities are operating on the plan. Representatives are now organizing the New England states on the same basis. The NBC Artist Service and Civic Concert Service will work in close cooperation.

The complete list of artists who will be associated with the NBC Artist Service includes: Schumann-Heink, Dusolina Giannini, Claudia Muzio, Louise Lerch, Hallie Stiles, Olga Albani, Gladys Swarthout, Lauri-Volpi, Louis Graveure, Charles Hackett, James Melton, Jose Mojica, Walter Mills, Theodore Webb, Victor Chenkin, Josef and Rosina Lhevinne, Beatrice Harrison, Reinhold Werrenrath, Paderewski, Walter Damrosch, Josef Lhevinne, Winifred Macbride, Maier and Pattison, Rudolf Ganz, Renee Chemet, Paul Kochanski, Mischa Levitzki, Marcel Grandjany, American Singers, The Revelers, Grandjany and LeRoy, Russian Symphonic Choir, Gordon String Quartet, The Goldman Band, Pavley-Oukrainsky Ballet and Musical Art Quartet.

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NEW YORK FEBRUARY 15, 1930 No. 2601

The only member of the orchestra whose mistakes are not heard is the conductor.

Past the half-way mark, and the musical season is going stronger and stronger.

A good fiddler brings out all the music there is in a violin—a bad fiddler makes it stay in.

Music is probably the most difficult craft to master—and yet music is the only craft that mere children can master.

At a recent spiritualistic seance it came to light that there is a special torture cell in Hades for instrumentalists who played habitually out of tune.

The neat hirsute arrangement of present day virtuosos refutes the old belief that there was some mysterious connection between long hair and technic.

Father—"Now that I've bought daughter a radio, I'll buy myself a motor car." Mother—"Why?" Father—"So that we can go far away when the darned radio begins to churn out jazz."

Harmony has been defined as the study of the concordance of musical sounds. It would be interesting to see definitions by Messrs. Hindemith, Milhaud, Stravinsky, Tansman, Bartok, Carpenter, Whithorne, Copeland, et al.

Writing to the New York Times, S. L. Debalta asks if this is the proper occasion for artists who have served their time to exit noisily from the temple of art by slamming the door in the face of all those who wish to enter after them. . . . It is the old, time-worn tale of age and the end of things and youth and the beginning of things. Why can't we all stay young?

The Austrian parliament has voted a special law for the protection of the music of Johann Strauss and Karl Millöcker, the two famous Viennese operetta composers. The protection of the copyright law in Austria and Germany ends thirty years after the author's death. Thus both composers' music would have become public property after January 1, 1930. The special law just voted extends the copyright protection for these two authors until January 1, 1932, pending the outcome of the efforts now being made to secure a fifty years' protection for all authors. Germany has so far refused, but Austria has seen fit to establish a precedent for her two masters. Under the new arrangement, the music of Strauss

and Millöcker will henceforth be public property in Germany and elsewhere, but will still be protected in Austria.

"The manager of a night club," says the New York Evening Journal, "had to ask a fellow to leave the dance floor the other evening. His falling arches were making so much noise the people couldn't hear the orchestra."

Dr. Julian Ribera, of the University of Madrid, holds that much of our modern music is derived through Spain from ancient Arabic melodies. That, however, still omits any explanation of the origin and causes of much of our modernistic music.

The world's long distance record for violin playing, twenty-four hours, held by an Austrian, has been broken by a Frenchman, Antoine Lenuzza, who kept his chin on the fiddle and his bow moving for thirty consecutive hours. The last of the 6000 pieces he is said to have played was the Marseillaise.

A young lady from the middle west of the United States gave her "coming out" recital in Berlin (Germany) some thirty years ago. Prof. Jedliczka, her teacher, was at the concert, and came into the artist's room to congratulate the debutante at the close. "How was I, Professor?" asked she. "Very well," was the answer, "but you must have more heart."

Some years ago Walter Damrosch, conductor of the New York Symphony Orchestra; Emil Paur, conductor of the New York Philharmonic, and John Philip Sousa happened to get into a Seventh avenue cable-car. As the gentleman who calls out "Fays, please" approached, W. D. (noted for his ready wit) said: "You two fellows think you are conductors, but here comes a real conductor."

Olin Downes in the Sunday Times writes about the inroads made by mechanical music upon art and artists in optimistic vein. He says, in closing: "Musical conditions, which suffer temporarily from profound and significant changes inevitable at this period of human development, will ultimately benefit by them. Circumstances which may logically cause a pessimistic turn of mind on the part of a musician who has suddenly to find another job . . . will eventually result in a wider artistic horizon than we have yet known."

Few indeed are the Wagnerian sopranos who can move a Boston critic to such flights as the following: "Mme. Leider's Isolde was a superb synthesis of exquisite singing and infinitely sensitive playing of an intensely imagined role. The transition from love to mortification and hatred, the wounded dignity, the intolerable anguish, the slow unfolding of a hypnotic ecstasy of love under the influence of the potion—how marvellously, by the play of her features, by gestures, by the infinitely varied inflections of her beautiful voice, Mme. Leider expressed these things! An admirable voice is hers, as those who have heard her in Die Walkure and Der Rosenkavalier know—one capable (without the expenditure of unduly evident force) of the utmost brilliance, and (without the loss of beauty and intensity), of the most delicately soft tones; between these extremes an endless power of expressive modulation, with an admirable musical and dramatic intelligence to dictate their use." The eulogy appeared in the Boston Herald and the Tristan performance by the Chicago Civic Opera Company on February 6.

Nikolai Orloff has been winning an outstanding success in America, and wherever he has played he has delighted his audiences. As already noted in the news columns, he had three appearances in a single week recently in Boston, and Boston likes him so well that he is to return there on March 1 for a farewell recital at Jordan Hall. The home of the Boston Symphony Orchestra evidently likes Orloff, and it is clear that he appeals to people who are accustomed to the best. He gave a Town Hall recital on February 5 with similar public acclaim, and New York is to hear him again tomorrow evening at a concert of Russian music at the Metropolitan Opera House; he will play the Tchaikowsky concerto. Mr. Orloff is not only a Russian, but he is enthusiastically Russian, and what he said in a recent interview in the MUSICAL COURIER regarding Tchaikowsky as the most Russian of Russian composers shows an understanding that is not always to be found among musicians, some of whom have been deceived by externals which, as Mr. Orloff pointed out, are vastly different from what he termed the soul of Russia. Such musicians as Orloff are welcome additions to American music life.

"Ministers of Music"

Under the heading of "Ministers of Music" the Ithaca Journal-News several months ago printed an editorial inspired by the aims and ideals of the Westminster Choir School as it is carried on by John Finlay Williamson.

"Dr. Williamson," says this editorial, "is not only, or even primarily, training students to engage in the profession of musical directing. He is trying to draw greater and greater numbers of people into active participation in church musical programs. He would like to see in every church in America singing congregations, rather than to have the music confined solely to the choir loft. He feels that his school has a mission to perform, and he does not hesitate to say so."

"This crusade," continues the Journal-News editor, "unusual as it is, should appeal to everyone who is interested in the dignity and beauty of public worship, and if it succeeds it should do much to fill the present empty seats in many of the city churches. The healthy human being likes to sing, and he will do so if encouraged in the right way. Moreover, there are few things as inspiring as whole-hearted congregational singing of the fine old hymns of the Christian Church, and the man who joins in such singing goes away with the feeling that he has really worshipped."

"Choirs whose members have the attitude of the virtuoso toward his art, and empty pews, have too long discouraged congregational singing in many churches. The Westminster Singers are taught to merge their own personalities with the whole to the greater spiritualization of the musical message. Their singing, they believe, is a means to an end rather than an end in itself. If they can achieve their purpose of making America realize the holiness of beauty in at least one of the great avenues of artistic expression they will have performed a service to their age."

It is well said. The Westminster Choir School, which will most certainly succeed in large measure in its noble undertaking, is already performing a service to its age. This service will increase and spread outward until, in time, the whole of Protestant America will be swept into the fold of the new religion—the old religion made new by a return to music.

One wonders, sometimes, what happened to our churches to alter almost completely their entire complexion, their attitude towards music. Partly, perhaps, this change was caused by noisy revivalists, partly by the introduction into our churches of hymns of a character far from churchly—hymns that could, by no stretch of the imagination, be called "fine old hymns of the Christian Church,"—partly it was the mistaken belief of certain ministers or vestrymen that congregations could be increased in size by the substitution of entertainment for religious service and devotion.

There has also been wrangling among religiousists about articles of faith. Education and diverse philosophies have stepped in to undermine people's simple faith. And there has been a vast combination of material circumstances which has made it more and more difficult to hold church congregations together.

But there is salvation in music. Few men or women are so hard that they may not be moved by that which touches their innermost spirits. Music that is genuinely devotional, music that is shorn of every vestige of the merely entertaining, the "virtuoso" attitude, such music will thrust even the most careless and callous into a deeply religious mood in a single moment, and it is that mood, far more than any oratorical philosophy, that is healing.

Yet, as Dr. Williamson well understands, leaders of music must be musicians. They must be, to serve a genuinely useful purpose, something else besides, but they must be musicians too. Much of the failure of the churches has been caused by the employment of inefficient musicians at indifferent salaries, with outside interests forced upon them by material necessity. When an efficient musician has been engaged, it has too often been as a solo entertainer. The Westminster Choir School, without ruthlessly breaking down existing conditions, is, by example and precept, and aided by the musical missionaries it is sending out, rapidly bringing about a reform that will be far reaching.

Variations

By the Editor-in-Chief

Miami Beach, Fla., February 10, 1930.

Ambitions and the manner of carrying them out, often take strange forms. For instance, there is the appended communication:

718 Elm St.,
Durant, Okla.,
January 24, 1930.

Dear Editor:

I should like to have your comment on the enclosed libretto for a religious opera.

Speaking of a religious opera, Rt. Rev. Francis C. Kelley, D.D., LL.D., Litt.D., Bishop of Oklahoma says: "The question really is, could you get such an opera produced?"

I say: "The question is: to find a composer. An American who will give us a real American opera."

Of course we have American composers, and when the time comes, America will produce a great opera. And what could be more magnificent than a religious opera?

Mr. Lieblich, I should like very much to hear from you, and any information regarding a composer to set the libretto to music would be greatly appreciated.

Thanking you, I am,

Very sincerely yours,

ORA O'RILEY.

The inclosure mentioned is not a libretto, but a scenario for one. This is it:

PRaise BE THE NAME OF JESUS.

Catherine, a beautiful American Indian girl, is in love with a young man of high standing, but she gives up this love in order that she may live for God alone.

At an early age she retires to the Country, where she lives a life of solitude, and there in silence the Divine Master prepares her for her great work.

Her days are spent in prayer, study and in doing the common things of life.

When she is twenty-nine years old, she receives a message from her Blessed Lord to leave home and announce her mission to the world.

Catherine obeyed this Heavenly Call, but was opposed on all sides and especially by her mother and sisters who almost persuade her to give up her work. But strengthened by her Crucified Savior, she endures the most severe trials and persecutions, which almost exhaust the strength of the frail and delicate woman.

She longs for her home, and in her childlike heart asks the dear God to let her go back and be a simple country girl again. But she knows too well that she cannot turn back.

The Heavenly Father makes known to Catherine that it is His will that she should spend the few remaining years of her life with Him in the Most Blessed Sacrament of the altar, to make reparations for the sins of the world, and for the ingratitude of man for His Most Sacred Heart.

Through the long hours of the day she watches at the lonely Tabernacle, The King of Kings deserted by the world.

She weeps when she beholds her dear Crucified Jesus, and asks the Good God to let her die to save souls for Him.

The suffering Christ sees the great love of her pure heart and grants her desire.

With the words: "Praise Be the Name of Jesus" on her lips, the saintly Catholic dies upon the Cross for the Faith she loved so well.

Offhand I do not know any American composer who might feel the urge to write a religious opera and to use Miss O'Riley's scenario as the basis for his inspiration. If there is such a pure minded individual, he should get in touch with the lady immediately.

Handel and Rubinstein wrote sacred operas but they did not survive. Wagner's Parsifal, also a religious opera, enjoyed a better fate, but even so it is not exactly a popular work and its performances are dwindling fatally in number, even though it is to be heard twice at the Metropolitan this spring.

Religious "operas" are really oratorios and should be given as such. The sham and artificiality of opera do not consort ideally with religion. Originally the churches presented costumed religious music dramas based on Biblical subjects, and priests sang and acted the roles, but as time wore on the procedure was abandoned. If the church had obtained lasting effective results from that kind of theatrical assistance it would not have been abandoned.

The Rt. Rev. Kelley evidently is a man of judgment. A strictly religious opera would have to look fervently and far for a producer.

An unusual occurrence marked the concert here the other evening of the Minneapolis Orchestra, when the enthusiasm of the audience encouraged the leader, Henri Verbrugghen, to make a speech and play several encores. The Minneapolis symphonists moved on from Miami to Havana.

Conductors' speeches are becoming general. I read about the Gabrilowitch address, in which he told his hearers that unlike Stokowski, he believes in applause and likes it.

Applause is all right but it is too indiscriminate and misleading. There should be a leader of applause at symphony concerts. As soon as a number

is finished he should arise and announce: "For the composition," and follow with, "For the conductor," "For the performance." In that way the separated and labelled rounds of applause are sure to indicate the exact temper and reactions of the auditors—provided they have the courage to express their convictions honestly and not with cowardly politeness.

Sometimes the conductor should applaud the audience, after it has listened to certain modernistic compositions without tearing out the seats and leaving the house in a body.

M. H. Hanson, vacationing in Europe, sends me a clipping from the satirical weekly, *Simplizissimus*: "After the war of 1870-71, the French authorities desired to erase, as far as possible, all memories of the regime of Napoleon III. A poll was undertaken at the Paris Opera to establish the political beliefs of its members. The interview with the concert-master of the orchestra resulted as follows:

"What did you think of the Empire?"

"I fiddled."

"What was your opinion during the war?"

"I fiddled."

"And how do you feel about the Republic?"

"I shall go on fiddling."

On the other hand, there is the case of the new Spanish Premier, Damasa Berenguer, whose politics do not interfere with his love of music. Some years ago, upon becoming chief of the royal household military staff, he reorganized the Royal Band, and prevailed upon the King to supplement the exclusive brasses and reeds with strings and two pianos. Berenguer is a faithful concert and opera goer in Madrid, and a warm admirer of Arbos, conductor of the symphony orchestra there.

A certain other Premier, Bismarck, never attended musical performances of any kind. After he retired from public life, he engaged one of my pianistic uncles to travel from Berlin weekly to the Bismarck country home, and give private recitals—chiefly of Beethoven—for the Iron Chancellor and his family.

"Like everyone else," said my uncle to his famous host, "I always had supposed that you did not care for music."

"Not publicly," explained Bismarck, "for a man in my position had to maintain a policy of stern aloofness from the softer things of life, for the sake of effect on the people. In my younger days, however, I learned to love and admire Beethoven. There was something elemental about him that appealed to me. He despised superficiality and weakness, and never compromised with life, facing it to the end courageously and without surrender. He was altogether a man after my own heart."

Bismarck's favorite Beethoven symphony was the fifth, and of that master's piano works he preferred the Eroica Variations, in E flat, and the Appassionata Sonata.

My uncle tried to interest the great man also in other composers but to small avail. He did not dislike Schubert and Mozart but gave it as his opinion that they tried too consistently to please. Chopin, he said, "complained too much," while Brahms was "as foggy as his birthplace, Hamburg."

Bismarck despised opera. "It is the amusement of fops and addleheads," he declared. He alluded to Wagner as "a swollen egoist whose music sprawls all over," and admitted that he had advised Kaiser Wilhelm I not to go to Bayreuth, "for fear of lending royal sanction to a misguided tendency in art."

The Kaiser, Bismarck said, returned mystified, and confessed to not having understood a note of what he had heard. "If it hadn't been for the company and conversation of charming Madame—, I would have been asleep in my loge all the time," said the Kaiser to Bismarck.

I am in receipt of the attached, which merits the attention of all kindly disposed persons who are in a position to assist a worthy cause:

Great Meadow Prison,
Comstock, N. Y.,
January 28th, 1930.

Dear Mr. Lieblich:

I am taking the liberty of writing you at this time and to inform you that the time has come when I must endeavor to secure new instruments for the Great Meadow Prison Band and Orchestra. The instruments now in use are in such condition that it is impossible for me to extract the best that my musicians can give and I will consider all my efforts and all their efforts and all their painstaking work and re-

hearsals a complete failure unless our endeavors in regard to the instruments are crowned with success.

In writing you, I am doing so, confident that you will make some mention of this in the pages of your publication and will endorse this work and encourage those with whom we will communicate in the matter to assist us and give us their aid in this matter.

Thanking you, dear Mr. Lieblich, for your many kind favors and with all our good wishes and kind regards, will you please believe us,

Faithfully yours,
GREAT MEADOW PRISON BAND AND ORCHESTRA,
Jack Mittleman,
Director.

The Great Meadow Prison Orchestra has fifteen pieces, and the band numbers thirty-six. Mr. Mittleman, himself a former orchestra player of excellent ability, has achieved splendid results with his players, according to advices I have received from an expert who visited the prison and heard some of the concerts. There certainly is no lack of time for rehearsal at the Great Meadow institution.

Penallogically speaking, if the law ever finds it necessary to finger print a pianist, should it not be done on the keyboard of a piano?

Apropos, my Hollywood agent reports from there under date of February 2: "On the Paramount lot I met Leopold Auer's son or grandson, I'm not sure which, made up for his part as a crook in one of the pictures.

"And here's another local happening. It seems that X, a noted musician, came here with a letter of introduction from a big man in the East, to the big chief of the Warner Bros. executive staff. The official groaned inwardly when the visitor appeared, and turned him over to a subordinate of the Warner song department, a jazz addict, who, however, knew of the musical importance of the man with the letter. The aide tried to tell his superior how great the guest was.

"Oh, take him to the music room," was the reply, 'and show him how we glue songs together, but get him out quickly. I can't be bothered.'

"But," the other argued, 'this guy is famous. He's a classical musician.'

"That means nothing in my life," snapped the mighty producer.

"And besides," continued the jazz man, 'he married a woman worth millions of dollars.'

"Oh," said the magnate, 'that's different. Give him one of my best cigars, ask him which of the stars he'd like to meet, and bring him here at once. I'll show him around myself.'

For no reason at all, let me mention that the American Osteopathic Association will, between March 17-23, observe "Normal Spine Week."

Fortune Gallo writes: "I see that they are now naming magazines in my honor," and he sends a copy of a monthly publication called Fortune. Gallo, by the way, has just become managing director of the broadcasting station WCDA in New York, devoted principally to subjects of Italian and Italian-American character.

Otto H. Kahn, ordinarily one of the most genial of men, grows frigid when he is approached by a newspaper man for an interview. He talked freely enough when I saw him at his home in Palm Beach but it was with the understanding that his remarks were not for publication. I shall violate his confidence, however, by saying that he still hopes for a new home for the Metropolitan Opera House.

Richard Hageman is hiding away here, finishing his grand opera.

Harry Weisbach, former concertmaster of the Chicago Orchestra, has retired from the musical profession and lives with his wife at Daytona, Fla. Mr. Weisbach admitted, however, that owing to the habit, of many years, he still practises daily on his fiddle.

The Riverside Woman's Club gave a musical tea at which some of the numbers were presented by a group of Seminole Indians in their native garb. I could not ascertain whether the program was devoted to Cadman.

All the world may be a stage but fortunately it is not a concert stage.

Mr. and Mrs. Carl D. Kinsey, of Chicago, are occupying a cottage on Collins Avenue. Mr. Kinsey is observing his winter vacation by bringing his secretary with him, and keeping hot the telegraph and

telephone wires between Miami Beach and the Chicago Musical College.

"There is no such condition throughout nature, as empty space," says a Harvard scientist. He should see the seats at a Metropolitan performance of La Campana Sommersa.

London Punch tells that "a light hand and flexible wrist are essential if one would be a first class carver." Many a pianist, however, even without a light hand and flexible wrist, has carved up Chopin and Schumann most skilfully.

It is my opinion that I shall close this budget now, take an ocean plunge, pick a cocoanut, catch a sailfish, and take an afternoon siesta under the sweltering palms.

LEONARD LIEBLING.

RARE PRAISE INDEED FOR GIESEKING

Writing from Paris to the Christian Science Monitor, Emile Vuillermoz bestows superlative praise on Walter Giesecking, for his "brief and modest appearances in Paris."

The critic characterizes the pianist as "an interpreter of lofty musicality, bringing to the inward interpretation of a composer the same scruples as in his instrumental presentation. He is a really competent artist, who certainly obtains the most flattering successes . . ."

Then Vuillermoz goes on to say:

Giesecking installs himself before his instrument with the simplicity of a good workman at his bench. His hands take possession of the keys with a sort of quiet greed. They do not leave them again until the end of the concert.

This artist proves to us that one can obtain all the most extraordinary effects of tone and accent without having recourse to desperate flappings of the elbow, distortions of the shoulder, high lifts of the forearm and pigeon-flight playing. He does not think it is useful to attack a note by first of all raising his hand to the height of his eye. For him, the tone of a chord resounds very well without accompanying it in the air with a pretentious gesture. As soon as he establishes his contact with the keys, he does everything not to interrupt it. That seems an essential condition of the transmission of his intentions.

The result obtained defies description. This pianist who seems to make no effort of articulation, achieves unimaginable delicacies of touch. The most difficult and the most lengthy passages seem always to be but a chord carelessly arpeggiated by a hand provided with 20 fingers. He is a pianist who would make the hearing of a quarter of an hour's scales or exercises of Czerny or Clementi exciting. He would give a pathetic appeal to a hearing of the Carpentier method, for he obtains 50 different effects from a simple staccato and 100 varied nuances in a legato. He begins a graduation from less than pianissimo and carries it to the inaudible. In sweetness and softness, he achieves paradoxical conquests.

It does not fall to many artists to win such praise from a critic, and what makes the encomium the more remarkable is the fact that it appears in a paper like the Christian Science Monitor, which does not report musical events as such but opens its columns only to items of universal importance and uplift. To have one's recitals classed under such a head is indeed a distinction that has fallen to few artists.

A VOICE TEACHER WHO WRITES

George A. Murphy, of Grand Rapids, Mich., is an extraordinary sort of vocal teacher. He seems to be a chap with a big, husky mind and an immense fund of energy, and he not only gives vocal lessons but also writes about all sorts of things concerning music for various papers in the West. Not long ago he had an article in one of the papers about the right and wrong kind of oratorio singing, which was very informative; he certainly found enough to criticize in a village choir attempting to give the Messiah. In Everygirl's, the magazine of the Campfire Girls, he recently had an article entitled Would You Sing? which makes singing so attractive that the reader certainly would sing if he or she could, and probably if they got into the hands of George A. Murphy he would "make 'em." This article includes several pictures of Mr. Murphy's three daughters, Virginia, Margaret and Georgiana, all of whom sing. He ought to bring them East as the Murphy Trio.

Joking aside, Mr. Murphy has the sort of healthy mind that is an asset to music everywhere.

WHY PICK ON MUSIC?

Assuredly New York has a wonderful police department. In the midst of their game of hide and seek with the murderer or murderers of Arnold Rothstein, their chasings after the army of bandits and burglars who almost invariably get safely away from the scenes of their depredations, their raids on speak-easies which reopen immediately the "bells" have gone, the "cops" found time on a recent Sunday to swoop down on a group of law-abiding citizens

who were conducting a decorous and edifying musical entertainment at the Hampden Theater. The performance was stopped, the theater's treasurer and ticket seller were arrested, and New York City was saved from the dreadful consequences that might have followed an unpunished infraction of a musty old blue law. Yes, we have "some" police department, and we are proud of it.

TAXED TO DEATH

Why have concerts in London become fewer? The answer usually given and accepted is that the radio and the gramophone cost less and can be heard with less trouble.

Why have concerts by great international artists become fewer in Paris? That question demands another answer; for the mechanical reproduction of music is neither very good nor very popular in France. The real cause of the decline there is more likely to be found in the entertainment tax.

On the whole, the Englishman pays more taxes than the Frenchman and the American combined. French taxes are lighter than American taxes, and American taxes are much lighter than English taxes. But the most heavily taxed of all the French industries is the entertainment,—stage, cinema, concert. The musicians feel that this is an injustice and they are seeking legal reforms.

The tax is not serious enough to deter young artists from giving recitals at their own expense, because there are no receipts to be taxed. And it is not uncommon now for artists who wish to introduce themselves to the Parisian public to give the recital entirely by invitation. There is no charge whatever. The tickets are printed; INVITATION, and the manager sends them by post to the clients on his list.

Complimentary tickets may be sent as usual. But in France the government tax must be paid if they have an admission price printed on them. Even the critics must pay taxes on complimentary tickets unless they are fortunate enough to possess the Carte Rouge of the Press Syndicate. And this red card, which is by no means easy to obtain, exempts only the critic himself, and never the friend he takes with him. Now, even critics like company, and rather than spend an evening in an ordinary or inferior concert without a companion, the critic remains at his own home or the home of the companion. That accounts for the scant notices so many musical artists get in the French newspapers. And the French critics are mostly eminent musicians whose names are known by their compositions. They are not merely journalists who have been sent to concerts by editors-in-chief who liked their manner of writing the French language.

A certain violinist of international renown, who can pack to suffocation any of the largest halls or theaters of Paris, was recently heard to say that it was not worth the time and trouble to play in Paris for the sake of handing forty per cent. of his gross receipts to the government. Forty per cent! The Pharisee mentioned by St. Luke was highly pleased with himself to think that he gave a tithe of all that he possessed. But French musicians are not at all anxious to pay four tithes,—that is to say, forty per cent. of their concert earnings.

Other great artists who draw large audiences in Berlin, London, New York, and elsewhere, come to Paris so seldom that they are not known to the Parisian public. The prohibitive tax prevents them from playing often enough in Paris to get a reputation there. They frequently say that London is more musical than Paris. But that is because they pay very much lighter taxes in London.

A city which supports five symphony orchestras, two opera houses which are never closed, and has fostered Rameau, Couperin, Daquin, Herold, Halévy, Berlioz, Auber, Gounod, Bizet, Saint-Saëns, Massenet, Debussy, Audran, Planquette, Lalo, Fauré, Pugno, Plançon, Thibaud, Cortot, and has been the chosen home of Lully, Gretry, Gluck, Rossini, Cherubini, Bellini, Meyerbeer, Liszt, Cesar Franck, Offenbach, Moszkowski, and the half-French Chopin, has a clear title to rank as a musical center.

When Mozart was a child his father considered Paris the musical capital of Europe. Today, however, the concert giver has arrayed against him the entertainment tax, the poor tax, and the onerous Authors' Society tax—of which the authors get the smallest share.

And the public must contend against the grotesque and abominable system of admission to the hall. The musical enthusiast who is sure of being disengaged on a particular evening may take the trouble of buying his ticket in advance. But woe unto him who tries to gain admission on the night of the entertain-

ment if the attraction is popular. He must push and struggle in a crowd around the ticket window. Then he must do battle and wait in the crowd around the tax window. Next, he must take his tax paper and his ticket into another crowd and be jostled and jammed in front of a ridiculously high tribunal where sit four serious men who, after due deliberation and close inspection, cross off with a colored pencil a number on the list before them and write the number on a paper which is handed to the victim of this half-hour of artistic scrimmage and idealized football match which occasionally ends in heated words and a display of temper.

This paper is inspected by the men who admit the bearer to the hall. There are other men farther inside who examine the ticket to send the bearer to the odd or even number side of the hall. And finally there are the ushers who expect tips for finding the seats. The programs are likewise charged for at the more important concerts. This detestable system of admission explains why the Parisian public is always late in getting seated. The time is wasted at the doors.

In addition, the taxi drivers last year doubled their charges after eleven o'clock at night,—that is to say —when the concert audiences needed taxis most. At the beginning of this year the prices have gone up again. Consequently, when the patient citizen finds a tax of eight or ten francs to pay on a complimentary ticket as well as on a purchased one, a more than doubled fare for his tax, and recalls the purgatory of the lobby through which he must pass to gain the paradise of the concert room, he goes homewards in bad humor, growling: "Never again!"

That is why there are forty per cent. less concerts this season than last. But the French public is not becoming less musical at heart. It is the law which, in the words of Dickens, is an ass.

THE DAMROSCH LECTURES

Walter Damrosch has resumed his series of lecture recitals on Wagner's Nibelungen Ring, a fact which is good news to many an oldtimer who heard the famous lecturer-pianist-composer-conductor in the good old days when such talks were elements necessary to the introduction of Wagner in this country. Speaking of the revival of the series, Damrosch says:

"In one sense I regret that Wagner is no longer a pioneer over whom one can quarrel or break a lance. He is now accepted without question. The bold reformer has become an acknowledged classic. But there is one thorn still on the rose. He draws such enormous audiences through the sheer strength of his music that operatic managers do not feel it necessary to spend much money on giving his operas the proper scenic frame. Personally, I should like to see the Metropolitan produce the Nibelungen Trilogy with scenic equipment which would get away from tawdry realism and endeavor to symbolize something of the eternal and mysterious beauty of the music and the poetry of the Norse Saga. This very neglect, however, emphasizes how independent of exterior accessories Wagner's music is. It is this independence that makes it possible to present Wagner in the concert hall. With the eyes closed, the ear is still entranced."

The Metropolitan Opera Company for several years has excused itself for not modernizing the Wagner presentations on the plea that, as it was about to build a new home for itself, it was unwise to have scenery constructed which could not be used there. The new house seems to be as far away today as it was when it first began to be talked of, though what is transpiring in the inner sanctums of the Metropolitan management no one is able to guess. However that may be, it is certain that much could be done to improve the Wagner performances in many particulars, not only dramatically but also musically.

The last line in Dr. Damrosch's remarks is significant: "With the eyes closed, the ear is still entranced."

The MUSICAL COURIER has many a time and oft, in discussion of opera and of modernism, used similar phraseology. It is an amazing fact that Wagner's mighty genius brought about a change in musical endeavor that the world is just now beginning to realize. Wagner pointed out what might be accomplished in the way of expressive music, and composers taking it to heart sometimes forgot, apparently, that the success of the Wagner works was chiefly due to the fact that, as Dr. Damrosch says, with the eyes closed, the ear is still entranced.

In spite of all the evidence to the contrary, one cannot but feel that in the future, as in the past, music, whether operatic or independent, must be of the sort to which that phrase justly applies.

Tuning in With Europe

"Red Opera."

Not even the Revolution, which changed even the theater into an organ of propaganda, has been able to dethrone Boris Godounoff and Khovantschina, the favorite Russian operatic classics, from their leading place in Moscow's repertory, according to latest advices received from the Soviet capital. But they have been joined by a sequel which aims to bring Russian historical tradition down to date. This is *The Breach*, by S. Potozky, which treats an episode in the Bolshevik revolutionary wars, and its date is 1919. The title of the opera refers to the breach made by Cossacks in the Red front opposing Denikin's forces in the South. The Cossack general, Marmontoff, with his rough riders from the Don, carried out a sweeping raid hundreds of miles behind the Red front, captured villages and temporarily restored the old regime, until they were driven out by superior Red forces and actually managed to escape through another "breach" and join the Denikin main force.

* * *

Love Theme, Too.

Drama may thrive—and has done so—without love, but opera evidently cannot, and even this Bolshevik opera resorts to a well-worn version of the old, old theme when it takes its two lovers from the two opposing political camps. The daughter of the village squire, who is, of course, "White," loves the leader of the village Communists, and helps him to escape from the Whites, who have captured him and are going to shoot him. Finally the Cossacks are seen fleeing before the Red cavalry, reinforced by armed Workers and peasants, and the opera ends in

a grand pageant with the unfurling of Red flags and a homage to Lenin.

* * *

More Historical Than Revolutionary.

The music, to judge from reports, is historical rather than revolutionary. That is, it is strongly influenced by the Russian "classics"—Moussorgsky and Tchaikowsky. There are even some perfectly good arias in the Tchaikowsky manner, while the choruses follow the approved methods of Moussorgsky's wonderful mob. The orchestration is, of course, largely Rimsky-Korsakoff. Foreign critics, while not expecting *The Breach* to take a place among the greatest operas, say it is far above the usual propagandist fare and worthy of respect both musically and as a production. Some Russian critics complained that the scenes showing the revels of the temporarily victorious Whites are more lively than those showing the nocturnal camp of the Reds. . . . It is hard to please everybody.

* * *

Battle Scenes By Movie.

The production is partly modernistic, in the style of Meierhold and Tairoff, and partly realistic. And, as in the famous Piscator productions in Germany, the movie is used for events which cannot be adequately conveyed by ordinary stage action or words, such as the raid itself and the battle scenes of the last act. This, perhaps, is the most revolutionary thing about this revolutionary opera.

* * *

That Martial Note.

Wars and revolutions have always made good operatic "copy," and even disarmament (if it ever comes) won't cure opera of its favorite vice. Will somebody please try a peace opera? C. S.

I See That

New York is to have its own outdoor opera this summer, sponsored by the Long Island Open Air Opera Association. Cornelius Van Vliet is now on tour with his own trio which will occupy him until March 7. La Argentina continues to thrill her audiences. Tobias Matthay has written an article on the future of teaching which he entitles, *Man and the Machine*. Margot Jean, cellist, will give a New York recital on February 16 at the Charles Hopkins Theater. Frank Kneisel, violinist, will make his New York debut on February 25. Mozart's *Entführung* was revived at the Berlin State Opera. To Sing "Covered," the fourth of the new series of articles by Frantz Proschowski appears in this issue. Mary McCormic scored a brilliant success in *Manon* in her official entrance into the regular cast of the Paris Opera Comique. Joseph de Stefano is now under the management of the United Concert direction, Marianne Seismit-Doda, director. Poulenc's *Harpichord Concerto*, written especially for Wanda Landowska, was very well received in Berlin. In this issue Harriet Foster tells What Is Required of a Singer. Frank Sheridan, American pianist, has been booked for another European tour beginning next January. Alfred Cortot was a great success in his first appearance in Berlin in sixteen years. Jacques Ibert's new opera *Le Roi d'Yvetot* was enthusiastically received in Paris as presented by the Opera Comique. Percy Grainger's *Green Bushes* and Eugene Goossens' *Concertino*, both presented on the same program in Detroit under the direction of the latter, were liked by the audience. Harry and Arthur Culbertson have spent a quarter of a century in concert management. Elisabeth Rethberg scored an enormous success as soloist with the Cleveland Orchestra. The tenth annual convention of the National Association of Harpists will be held in Boston, March 3-4. Margaret Shotwell, pianist, scored as soloist with the Omaha Symphony Orchestra, Sander Harmati conducting. Lilyan Thompson, contralto, is now under the Culbertson management. Anton Maaskoff, violinist, tells of some of the interesting incidents in his career. Chopiniana in Lyons, a story by Ethel Hugli-Camp about Edouarde Ganche's unique Chopin collection is printed in this issue. Fritz Reiner has signed for next year's conductorship of the Cincinnati Symphony Orchestra; this will be his ninth season. Claude Warford announces his fifth summer session for teachers and vocal students in Paris. Foster Miller, baritone, sang in seven per-

formances of *The Magic Flute* at the Heckscher Theater, New York. Clarence Dickinson, Mus. Doc., finds his Tuesday afternoon Historical Lecture Recitals at Union Theological Seminary crowded. Carl Fiqué's *Oriente*, comic opera, was performed in Brooklyn, February 1, to a crowded house. Veronica Wiggins and Annette Simpson, pupils of Alice Lawrence Ward, have signed radio contracts. *The Science and Art of Breathing* is the title of a brochure by Edmund J. Myer, veteran vocal teacher. Lloyd Morse's singing drew a letter which said "Your style and diction are superb." "Fred Baer was magnificent" wrote Conductor Lunt in Pittsburgh. Julian Carrillo and Angel Reyes gave an evening of music with instruments capable of playing eighth-tones. Eugenio Pirani has many recollections of Emmy Destinn, who once thanked him for his help at the outset of her career. The *San Malos* sailed for Europe on February 8. Arthur Fiedler is to conduct the Boston "Pop" concerts. All bookings for the Engineering Auditorium are now being handled by Recital Management Arthur Judson. The Tipica Orchestra is being heavily booked for the 1930-31 season. Ernesto Berumen, interviewed, says that he finds his greatest inspiration in teaching. The Chicago Symphony Orchestra, assisted by the Cincinnati May Festival Chorus, recently celebrated Frederick Stock's silver jubilee as conductor of that orchestra. Galli-Curci sailed on February for what will be her first tour of Continental Europe. The conducting class of the Bush Conservatory Summer School has already attracted a heavy enrollment.

Longone to Give Opera in Paris

Paul Longone is arranging to give six gala performances of opera in Paris during June. They will consist of two performances of *Norma*, two of *Traviata* and two of *Martha*, with three celebrated operatic stars the names of whom he will announce later. *Norma* has not been given in Paris in many years. Mr. Longone is also negotiating to secure the open air arena in Verona for the usual season of opera in July.

Readers Forum

Canadian Halls

Toronto, Canada, February 1, 1930.

The Editor, MUSICAL COURIER:

As an interested Canadian reader of your paper, may I call attention to a recent statement in your columns, asking why Canada had no hall "worthy of housing the concerts of distinguished artists." I think your informant has overlooked the situation in

Toronto, where Massey Music Hall, seating 3,200 people, was built and given to the city by the late Walter Massey. Hart House Theater, with a capacity of about 500, was given by members of the same family, and although designed primarily, I suppose, for a theater, it is an ideal place for small concerts and is so used by the Hart House Quartet, the Women's Musical Club and many others. The Royal York Hotel has a concert hall seating 1500, the Margaret Eaton Hall, about 400, the Toronto Conservatory of Music, 500, while the Coliseum seats ten or twelve thousand. Hoping you will find space to let your readers know that we are to some extent "waking up," Believe me,

Sincerely yours,

(Signed) MARY OSLER BOYD,
Vice-President Women's Musical
Club of Toronto.

Foreign News in Brief

BEECHAM TO CONDUCT AT COLOGNE FESTIVAL

LONDON.—Sir Thomas Beecham has accepted an invitation to conduct at the forthcoming Cologne Opera Festival. He will open the festival, on April 21, with the *Meistersinger*, and on April 29 he will give *Così fan Tutte*. M. S. No STRAUSS OPERA PREMIERE FOR SALZBURG BERLIN.—Richard Strauss' opera, *Ara-bella*, will not have its premiere at the next Salzburg Festival, all the public statements to that effect notwithstanding. In fact, no announcement as to the date of its first performance can be made as yet, for Strauss' publishers quote him as saying that the work will not be completed for several years. T.

ERNST TOCH'S NEW OPERA FOR TONKÜNSTLER FESTIVAL

BERLIN.—Ernst Toch's new opera, *The Fan*, an Opera-Capriccio, has been accepted for its first performance at the next Tonkünstler Festival of the Allgemeine Deutsche Musikverein, to be held in Königsberg. T.

AMERICAN PIANIST SCORES IN ROME

ROME.—Florence Stage, a charming young American pianist, took part in an orchestral concert at the Teatro Quirino, playing the Rachmaninoff Concerto No. 2, op. 18, with a vigor hardly to be expected in one so young. Miss Stage was applauded to the echo, and after many recalls she was compelled to play an encore. The orchestra, under the guidance of Riccardo Santarelli, supported her admirably. D. P.

COLOGNE AGAIN TO HAVE OPERA FESTIVAL

COLOGNE.—The Cologne Opera is planning another festival to be held next Easter, from April 21-May 4. The program will constitute a review of the season's work and will include Die *Meistersinger*, *Tales of Hoffmann*, *Salome*, *Zar and Zimmerman*,

BEDDOE EDITORIALIZED

The Pittsburgh Press recently printed the following editorial regarding Dan Beddoe:

WONDERFUL DAN

When Dan Beddoe appeared on the platform of Carnegie Music Hall night before last at the Mendelssohn Choir performance of the *Messiah* a lot of old-time concert goers rubbed their eyes and said to one another:

"Where in the name of sense has he been? We haven't seen or heard him for the longest time."

This is to tell the world that he has been for lo these many years in Cincinnati.

You know how short a time ten years is. Well, it has been longer than that, considerably, since Dan Beddoe has been gone. Gone, but not forgotten.

The rapturous applause that followed his singing came from people only a few of whom were aware that he has been a solo singer in public concerts for over fifty years.

His age? Well, that's nobody's business. Have a look at him and let your eyes assure you he is still a young man.

Tenors come and tenors go, but Dan Beddoe's glorious voice goes on forever.

A movement to kidnap him from the Queen City is in order.

OTHER AMERICAN WORKS PERFORMED

With regard to our very partial list of compositions by Americans, Gena Branscombe writes: "Here is another performance (on the distaff side!) for any additional lists.—Always appreciatively, Gena Branscombe." Enclosed is the program of the Woman's Symphony Orchestra of Chicago of January 8, of which a report has already been printed in the MUSICAL COURIER. This, as will be recalled, was a program of Branscombe compositions.

Rosenkavalier, Louise, The Basque Venus (by Herman Hans Wetzler), Tristan and Isolde, Schwanda the Bagpipe Player (by Leo Weinberger), Galathea (by Walter Braunfels), Gianni Schicchi, Wozzeck and Angelina (the last two named, by Alban Berg).

EYSLER, PROFESSOR OF OPERETTA

VIENNA.—A private conservatory in Vienna is perhaps the first in the world to establish operetta as a subject for special instruction. Edmund Eysler, composer of numerous successful Viennese operettas, has been appointed as instructor for operetta composition. B.

TYPEWRITERS IN ORCHESTRAL SCORE OF SUCCESSFUL NEW CZECH OPERA

BRÜNN (Brno).—The local National Theater which was the first to produce all of Leos Janacek's operas, has come out with a new opera by Jaroslav Kricka, entitled *The Ancestor*. The libretto is by Dr. Jan Löwenbach of Prague, and the piece is in the vein of a topical opera. The Salvation Army, telephones, typewriters, motor car signals, loud speakers, table tennis, movies, sport and similar modern devices play a role both in the libretto and in the orchestra. Two important numbers of the score are a table tennis quartet and a scherzo mercantile to the accompaniment of typewriters in the orchestra. But despite all this modern display the music is decidedly melodious in the good old sense of Slav opera. The premiere was a great success. R. P.

Obituary

CHRISTOPHER BATHMAN

Christopher Bathman, one time accompanist of Jenny Lind, died in Chattanooga, Tenn., on February 7, at the age of ninety. Mr. Bathman was discovered by P. T. Barnum, when a street musician. The famous manager arranged for him the tour with Jenny Lind. They travelled the continent for two years after which they came to America. The deceased was also a noted harmonica player.

HERBERT FOSTER SPRAGUE

Herbert Foster Sprague, formerly organist of Trinity Church, Toledo, and for the City of San Antonio, Tex., died at the French Hospital, New York City, on February 3, at the age of fifty-three. Services were held on February 4 at the Universal Chapel, 597 Lexington Ave., after which the remains were taken to Kalamazoo, Mich., for burial.

MRS. CATHARINE MCCARTHY

Following a short illness, Mrs. Catharine McCarthy died at the Misericordia Hospital in Philadelphia on February 2. The deceased, who was eighty-two years old, is survived by four children, Daniel T. McCarthy, Dr. C. T. McCarthy, Joanna McCarthy and Corinne Mar, well-known concert soprano.

Metropolitan Presents the First of Season's Wagner Cycle Matinees

Bodanzky, Out of Sick Bed, Conducts Splendid Performance of Die Meistersinger—Elizabeth Ohms, Although Indisposed, Assumes Isolde Role in Tristan and Isolde in Place of Mme. Kappel, and Dr. Riedel Conducts Instead of Bodanzky—Other Operas Offer Familiar Casts—Another Emergency Fund Benefit Concert on Sunday Night.

TRISTAN AND ISOLDE, FEBRUARY 3

Tristan and Isolde was given at the Metropolitan on Monday evening despite several trying handicaps. First of all, Mme. Kappel's continued illness made it impossible for her to sing Isolde. Therefore, in order that the opera might be given, Elizabeth Ohms consented to assume the role even though she, too, was indisposed. Conductor Bodanzky also fell heir to the illness which seems to oppress the company just now, and at the final moment was obliged to relinquish his baton to Dr. Karl Riedel. It is understood that there was no opportunity for a rehearsal under the substitute conductor, and therefore, while the performance was far from a disappointment, on the whole it was hardly up to the usual standard which prevails at the Metropolitan. Both Mme. Ohms and Mr. Riedel, however, are to be highly commended for filling in the breaches, and as a result won the applause and appreciation of the audience.

Walther Kirchhoff sang his first Tristan of the season. For the most part he was impressive both in his acting and singing. Karin Branzell (Brangaene) invariably can be referred to in the highest terms; her part in the performance was but additional proof of her sterling musicianship. Frederick Schorr, as Kurvenal, and Michael Bohnen, as King Marke, also gave convincing portrayals of their respective roles. The lesser roles were taken by those whose names customarily appear on the program when Tristan is given at the Metropolitan.

SADKO, FEBRUARY 5 (EVENING)

Rimsky-Korsakoff's Sadko, making the most of a flutter of popularity, sang his way through his legendary heroics at the Metropolitan on Wednesday evening. It was the second performance of the opera this season, with the same cast that sang the premiere a week ago. Edward Johnson sang the title role, and travelled across seas and to their depths. Editha Fleischer was the Sea Princess, and Gladys Swarthout, who is one of the season's happy surprises, sang her small role, a street singer, with a genuine flair, and with a voice which is one of the freshest and surest in the opera's list. Ludikar, Bourskaya, Falco, Bada and MacPhearson sang small roles, and Tullio Serafin conducted.

PELLEAS ET MELISANDE, FEBRUARY 6

Pelleas et Melisande brought a familiar cast on Thursday evening: Lucrezia Bori and Edward Johnson in the title roles. These two artists and these two roles are now synonymous. As a result their delineation, both vocally and histrionically offered much to delight the large audience. Clarence Whitehill, reappearing in an old role, Golaud, acquitted himself with distinction, while Ina Bourskaya, Ellen Dalossy, Leon Rother and Paolo Ananiam, in their respective parts added to the excellence of the performance. Hasselmanns conducted.

DIE MEISTERSINGER, FEBRUARY 7 (MATINEE)

As the first of the matinees of the Wagner cycle, which is being given at the Metropolitan Opera House as usual this season, Die Meistersinger was presented, and had the good fortune to have one of the best interpretations that it has had for many a long day at the Metropolitan. How and why this should have happened is one of those mysteries that no one can answer. It was just, no doubt, an accident of circumstances which found all the artists, and Mr. Bodanzky, the conductor, in proper "stimmung." Mr. Bodanzky himself was just out of bed after suffering a severe attack of sciatica, and labored under difficulties throughout the afternoon, but the force of will for which he is noted carried him through, and he certainly made a splendid job of the great Wagnerian comedy.

Maria Mueller as Eva and Laubenthal as Walther both acted and sang with the youth and brightness necessary to the roles, and were convincing lovers. Marion Telva and George Meader were effective as Magdalene and David, Meader always lively and amusing in this role. Schuetzendorf played and sang Beckmesser in a way that would have delighted the creator of this comic personage. He made much of the humorous possibilities, and without undue exaggeration. And the man who played the Laute in the orchestra got his instrument just sufficiently out of tune to add to the burlesque.

The interpretation by Friedrich Schorr of

the beautiful and sympathetic role of the lovable Hans Sachs was highly impressive. Mr. Schorr sang the music beautifully. He possesses an unusually lovely voice with which to sing it, and he and Bodanzky united in giving the long solo monologues that quiet dignity which they so insistently demand. It was a remarkable impersonation.

The chorus sang well and kept itself in tune. The free fight at the end of the second act was not very exciting, but was replaced at the last moment by Mario this scene was to some extent nullified by the undue darkness of the stage. The scene, however, with its very natural looking houses and shrubbery and the real moon in the deep blue sky was really lovely, and the music, especially all of the night themes of the muted strings, was played with such perfection as brings to mind once again what one sometimes forgets, the marvel of the music of this man Wagner. All together this was an auspicious beginning of the matinee cycle.

CARMEN, FEBRUARY 7

The last but one performance of Carmen was presented to the Friday subscribers with a cast of supreme excellence. Of course Maria Jeritza was the popular Bizet heroine and Giovanni Martinelli the unhappy Don Jose. On account of illness Ezio Pinza was replaced at the last moment by Mario Basiola in the role of Escamillo. The large audience welcomed a first season Micaela in dainty Nina Morgana. The young soprano never has been heard to better advantage. Her fine voice gave much pleasure and the audience tendered her an ovation after the aria of the third act. Minor roles were in the capable hands of d'Angelo, Bada, Cehanovsky, Picco, and Louis Hasselmanns conducted with authority.

MANON LESCAUT, FEBRUARY 8

The customary large Saturday night audience enjoyed a spirited performance of Puccini's Manon Lescaut. In the title role was charming Lucrezia Bori, in excellent voice. Frederick Jagel made his first New York appearance as De Grieux, and captivated his listeners with exemplary vocalization and temperamental acting. The remaining roles were in the hands of Grace Divine, and the Messrs. De Luca, Didur, Tedesco, Bada, Cehanovsky, Gandolfi, Windheim and Picco, Tullio Serafin conducted.

FIDELIO, FEBRUARY 8 (MATINEE)

The Saturday matinee brought a repetition of Beethoven's Fidelio with the same principals as before—Elizabeth Ohms, Leonard; Rudolf Laubenthal, Florestan; Friedrich Schorr, Don Pizarro; Michael Bohnen, Rocco; Queena Mario, Marzelline; George Meader, Jacquino; Gustav Schuetzendorf, Don Fernando. Artur Bodanzky again conducted.

SUNDAY NIGHT CONCERT, FEBRUARY 9

Another Emergency Fund benefit drew a large audience on Sunday night with Giovanni Martinelli the particular magnet, although the other artists also gave of their best. Mr. Martinelli, in excellent voice, sang an aria from La Juive and, with Charlotte Ryan, the duet, O Terra Addio, from Aida. Needless to say he was tendered an ovation.

Elda Vettori gave the Suicidio from La Gioconda and George Meader an effective rendition of the Chanson Indoue from Sadko. Grace Moore, who has become a popular singer at these Sunday concerts, selected the In Quelle Trine Morbide from Manon Lescaut, which she did beautifully. Later she was heard in the prison scene from Faust with Armand Tokaty and Leon Rother; also in a duet from the garden scene with Mr. Tokaty. Mario Basiola pleased with the Brindisi from Hamlet and Mr. Tokaty sang the E Lucevan Le Stelle from Tosca. The orchestra, under Mr. Pelletier, opened the program with the Egmont overture by Beethoven and followed with the ballet music from Rubinstein's Ferramors and Strauss' Vienna Life waltz.

Beaufort-Godwin School of Musicianship

Elizabeth Beaufort-Godwin has established a school of musicianship for singers and accompanists, the course consisting of six weeks of lectures on musical understanding and appreciation, limited to ten in a class. Fundamental harmony, sight singing, song analysis and interpretation are treated as one

subject, revealing an immediate logical exposition of the completeness of the musical idea in song. Otto Luening, formerly with the Eastman School of Music, conducts the lecture course. In this connection the Song Shop is featured, filling orders for songs, suggesting songs for entire programs, giving auditions of songs previous to purchase, and also supplies accompanists for practice and public appearances. Mrs. Beaufort-Godwin is an experienced coach-accompanist, having for many years filled that function in the studio of a distinguished New York teacher, and now offers to the public the fruits of this experience.

Dr. Wolle Gives Lecture-Recital on Bach Cantatas

Dr. J. Fred Wolle, organizer and conductor of the nationally known Bach Choir

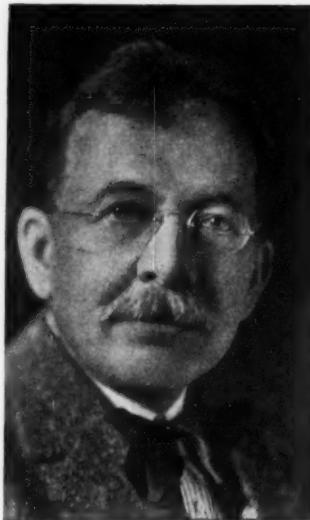


Photo © Bachrach

DR. J. FRED WOLLE

of Bethlehem, Pa., delighted Washington music lovers January 31, when he gave an informal but enlightening lecture-recital on the nine cantatas of Johann Sebastian Bach. These cantatas are to be featured on the first day of the Bach Festival, which is to be held this year on May 16 and 17.

As Dr. Wolle explained to his audience, it is "simple, old-fashioned music, nice melodious music, with plenty of concords in these days of new styles in music." But from the way in which his listeners received Dr. Wolle's explanatory talk and his playing of some of the solos and the dominant chorales of each of the nine cantatas, this type of music, that is, as presented by this authority on Bach, was what appealed to them. Dr. Wolle's skillful arrangement of these cantatas and his sincere love and knowledge of the music of Bach were consistently evident throughout his beautiful interpretations of the lighter as well as the more tragic moods in this ancient, melodious music.

Studio Notes of Jessie Fenner Hill

Laura May Lehman has been engaged as soprano soloist at the First Presbyterian Church in Gloversville, N. Y. Arnold Shaw is the baritone soloist at St. Paul's Episcopal Church, Jersey, City, N. J.

Angeline Kelley was the soloist in the Messiah at Denison Congregational Church, Granville, O., also the Miami Ave. Presbyterian Church, Columbus, O., and at Wesleyan University, Delaware, O. She sang three times as soloist in these towns in the Messiah. She also gave a song recital at Wesleyan University.

Ula Sharon will sing in England and on the continent beginning May 5. All of the above are products of the Jessie Fenner Hill studios.

Soder-Hueck Artists a Credit

Two of Ada Soder-Hueck's artists are rapidly making a place for themselves in the concert field, after an extremely short time. Rita Sebastian, contralto, is fulfilling a number of engagements in and near New York. Following a recent appearance, the New York Morning Telegraph called her "undoubtedly one of the best young contraltos of the time."

Gladys Burns, soprano, is the second one. Since her auspicious debut here a couple of seasons ago, she has made rapid strides. According to the critic of the Herald Tribune, "she has many assets which promise success even in this over-crowded field."

Averino to Sing in Bronxville

In connection with her concert appearance in Albany, N. Y., already announced for February 26, Olga Averino will appear in recital in Bronxville, N. Y., two days later, February 28, under the auspices of Sarah Lawrence College.

American and German Opera Companies Delight Baltimore

Gabrilowitsch and Brailowsky Win Favor

BALTIMORE, MD.—With the height of the musical season at hand, one has been kept mighty busy attending operas, recitals and orchestral concerts. Opera in English, opera in German, three orchestral events and recitals by prominent artists, have made the recent musical bill-of-fare a most palatable one.

Without any thought of making comparisons, and with the further thought in mind that opera in the native tongue is something worthy of most serious consideration, it can be safely said that by far the best operatic performances ever given here in English were those presented by the American Opera Company: Yolanda of Cyprus, and Faust. With an entire company of young voices, singers in whom enthusiasm for their work ran high, the performances were no mere perfunctory singing exhibitions but well acted plays with music. It was amazing to see such an ancient and childish plot as offered by Faust actually made into something vital. No company, within the memory of the writer, has offered its opera with a scenic investiture as did the American Company in this city. It helped to make the performances something real and pulsating.

Of the singers, most interest centered in Natalie Hall, who sang the principal soprano roles at both performances. Miss Hall is possessed of a luscious soprano voice, is endowed with more than a fair share of beauty, and showed a histrionic ability far above the average of the usual opera singer. Miss Hall has been a New York pupil of Frank Bibb of the Peabody Conservatory, who spends some time each week in the metropolis. John Moncrieff's Mephistopheles was superb throughout.

Excellent performances were also given by the German Opera Company, which gave three operas. With a personnel far superior to that of last season, the Germans gave excellent performances of The Flying Dutchman, Gotterdammerung and Don Juan. Johanna Gadske sang the leading soprano part in Gotterdammerung and sang nearly as well as in the heyday of her power, which is indeed saying much for any singer after many years of Wagnerian roles.

The third concert of the season by the Philadelphia Orchestra found Ossip Gabrilowitsch at the conductor's desk. Mr. Gabrilowitsch showed a degree of inspiration and enthusiasm that was reflected in the work of the orchestra, with the result that one of the most satisfying concerts in several seasons was heard.

Alexander Brailowsky was the soloist at the second of the series by the Philharmonic Symphony Society, under the direction of Willem Mengelberg. This young Russian pianist made a profound impression, which impression was added to when Mr. Brailowsky appeared only a week later as recitalist at one of the weekly Peabody Institute events.

The fine impression created by Sadah Shuchari, young American violinist, when she played at a small private recital here last season, was enhanced by her playing as soloist with the Baltimore Symphony at its third concert of the season recently. Miss Shuchari is possessed of unusual violinistic talents and she will undoubtedly go far in her work. Director Strube's men were in good form throughout the concert.

In place of the cancelled appearance of Paderewski, Mrs. Wilson-Greene, under whose management the event was to have taken place, put on a gala performance instead. It was a case of piling riches upon riches with noted artists on the program. They included Giuseppe De Luca, baritone of the Metropolitan Opera Company, Grace Moore, soprano, of the same organization, Alberto Salvi, harpist, and Harald Kreutzberg and Yvonne Georgi, noted dancers. It was a night of nights in a musical way.

Ruth St. Denis and Ted Shawn appeared in a dance recital, the entire program consisting of numbers never previously offered here. It was a superb performance throughout and one that well merited the large audience that greeted these favorites.

The Philadelphia Piano Trio appeared as solo artists with the Baltimore Music Club and gave as fair an example of serious, unpretentious ensemble playing as has been heard in Baltimore for quite some time.

E. D.

Annabel Morris Buchanan Visits New York

Annabel Morris Buchanan, composer of many well known songs, and president of the Virginia Federation of Music Clubs, was in New York for a short visit from February 9 to 14.

PUBLICATIONS

(Carl Fisher, Inc., New York)

Building the Amateur Opera Company, by Ralph H. Korn.—On the title page of this book it is explained that this is a guide for prospective organizers of amateur opera companies, offering helpful suggestions as to selection of efficient officers and directors, together with practical advice as to development and capable functioning of the chorus, ballet and orchestra. The author has also published a book entitled *How to Organize the Amateur Band and Orchestra*.

The present book is so highly recommended that a review seems almost superfluous. There is a letter from Giulio Gatti-Casazza, general manager of the Metropolitan Opera Company, who writes: "If opera is to become a wide-spread and popular form of artistic entertainment in America, it must be through such agencies as artistic and seriously directed amateur companies in provincial cities." Marcella Sembrich says: "It would be of unquestionable value to the promising talent of America if in numerous cities there were regular standing opera companies, similar to those established in countless towns in European countries." (Those companies are not "amateur.") Bodanzky writes: "Your book covers the subject and makes its points in such a way that I think it will attract to it and win for the cause many friends." Walter Damrosch says: "I certainly believe that all such efforts to popularize good music should be encouraged, and your suggestions seem to me direct and to the point."

The book contains full page illustrations of scenes from Parker's *Mona*, Damrosch's *Cyrano*, Hadley's *Cleopatra's Night*, and Taylor's *Henchman*. It is the work of an optimist, who believes, evidently, that opera in America may be developed through the amateur route. He also seems to feel that there may some day be homemade American opera.

It is certainly to be hoped that Mr. Korn's enthusiasm and optimism are not exaggerated. Certainly if amateur opera companies are to be organized they can do no better than to provide themselves with a guide for procedure, and, as Mr. Korn himself says, avoid the hit or miss form of conduct all too frequent.

One plan which has been carried out in the past, and is reasonably sure to succeed—though in the past it has almost always been associated with comic opera and musical comedy—is for a musical director, provided with score, parts, mise en scene, etc., to go from place to place organizing operatic productions, generally for the purpose of providing funds for some philanthropic purpose. Mr. Korn might find it profitable, and it would certainly be useful, to make of himself such a musical missionary and undertake to set opera on its feet in America.

(Arthur P. Schmidt Co., Boston)

Song Gems of Olden Times, arranged by G. A. Grant-Schaefer.—Those at hand are: O, Whistle and I'll Come to You, My Lad, and Oh Dear! What Can the Matter Be. They are familiar, popular, interesting, attractive, and the accompaniments are well made.

(Clayton F. Summy Co., Chicago)

Characteristic Pieces for piano, by Frances Terry.—Those at hand are *Prelude in E Minor* and *Spinning Wheel*. Both are brilliant studies of the sort that will prove highly useful for teaching purposes.

Life Eternal, a sacred song by Mary Root Kern.—The composer has here written a simple, straightforward melody that will be a welcome addition to the literature of the church choir soloist.

Methods Applicable to Group Teaching or Private Piano Instruction, by R. Marial.—This is a brief outline of teaching methods found effective by the author. It is a pamphlet of less than fifty pages, and has all sorts of information that the teacher, especially those who are now experimenting with class teaching, will find useful.

Tales of Sleepy Hollow, for piano, by Rudolf Kvelve.—There are two titles, *The Haunted Glen* and *The Headless Horseman*. They are of moderate difficulty, short, melodic and effective, *The Headless Horseman*, particularly, which has a galloping figure, is an excellent study.

(White-Smith Music Publishing Co., Boston)

Fantasy for two pianos, by William S. Bailey.—The two pianos are each equally important. There is no first or second so far as the musical exposition goes. The music is of moderate difficulty, strongly vigorous and tuneful, harmonically interesting though not complex, and pianistic. For educational purposes this new publication is valuable.

Isthar, a tone poem for organ, by R. S. Stoughton.—The music is dramatic, oriental, chromatic and effective. Some of the harmonies are decidedly modern, though not offensively so. There are many enharmonic modulations, and the melodies and counter

melodies are divided between the two hands in an interesting manner. There are some effective harp effects, some double pedallings, especially at the end where the two feet play in consecutive parallel twelfths (in other words, fifths) with parallel fourths above. It is encouraging and inspiring to see music of this kind being written for the organ.

Royal McIlveen Publishes Booklet on Singing

Royal McIlveen, baritone, of Washington, D. C., and composer of numerous songs and poems, has lately written a booklet entitled *The Voice, Helps and Hints for Singers*, in which he outlines the proper procedure in obtaining the best results in voice culture. Mr. McIlveen's theory, which follows the laws of nature, is that singing is as natural as speaking, that complete relaxation of the



ROYAL MCILVEEN

physical being is necessary while the subconscious mind definitely and actually produces the results pictured there.

Mr. McIlveen was born in Washington. His mother came from Leeds, England, and his father from Belfast, Ireland. Two cousins are on the concert stage in England and a great uncle is a choir director and voice instructor. Mr. McIlveen studied architecture at George Washington University. He also studied art for five years, and topographical copyist work, and took a business course at Temple School. At one time he was cartoonist for the *Washington Post*, and during the war published many sketches, being cited for making one of the enemy lines.

In 1919 he began the study of voice with Louis Thompson, later studying with Katherine B. Heald, a pupil of Jeanne Faure, and still later with Miss Faure herself. He has sung in the Victor Herbert operas, *Sweethearts* and *Mlle. Modiste*, has taken the role of Wagner in the English version of *Faust*, and that of Pish Tush in the *Mikado*, and, in addition, has appeared a great deal over the radio and in concert. For five years he was baritone soloist at the Waugh Methodist Church, Washington, and also soloist at the North Carolina Avenue Methodist and the old Trinity Episcopal Church, which President Grant attended.

Eurydice Chorus Award

Susanna Dercum, chairman of the Eurydice Chorus Award Committee of the Philadelphia Art Alliance, announces that the winner for 1929 is Franz C. Bornschein of Baltimore, and his composition is entitled *The Enchanted Island*. It will be given two performances this spring, one by the Treble Clef, under Karl Schneider. Mr. Bornschein's composition was chosen from among twenty-nine works which were submitted the jury, consisting of Ellis Clark Hammann, Karl Schneider, and Dr. Arthur D. Woodruff.

The Eurydice Chorus Award was founded in 1924 for the purpose of increasing the repertory of music for women's voices. Other American composers who have dedicated works to the chorus are George Chadwick, Henry Hadley, Wassili Leps, Horatio Parker and David Stanley Smith.

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LOS ANGELES, CAL.—The seventh pair of orchestra concerts were abundantly supplied with novelty and interest, having two soloists and practically a third, Ilse Rodzinski playing the piano score of Bloch's Concerto Grosso for string orchestra and piano, which opened the program. Of the four movements, the Prelude and Dirge aroused the most interest. Mme. Rodzinski's piano work was masterly, and she received special applause. The chief point of interest in the orchestral part of the program lay with Loeffler's Pagan Poem (after Virgil). While Olga Steeb was billed as a soloist, the piano part—of extreme difficulty, by the way—was more of an obligato than a solo. The English horn and three trumpeters also had obligatos. The work was of imposing proportions, and both Dr. Rodzinski and Miss Steeb were recalled several times. Ravel's Spanish Rhapsody closed the program. The other soloist was Hulda Lashanska, soprano.

At the sixth popular concert of the or-

chestra in the Philharmonic Auditorium, George McManus, pianist, was soloist. McManus is the head of the music department of the University of California in Los Angeles. He played Mozart's concerto for piano in A major, delighting with the brilliance of his performance. The audience was large despite the downpour of rain.

The program opened with Glinka's overture to Russian and Ludmilla, which was followed by Tchaikovsky's Fourth Symphony, both of which were brilliantly played, and at a tremendous tempo. A dance from Borodin's Prince Igor closed the program.

Efrem Zimbalist, violinist, appeared at the Philharmonic Auditorium under the L. E. Behymer management, before a full house, with Emanuel Bay as accompanist.

The Los Angeles chapter of Pro Musica presented Dimitri Tiomkin, Russian pianist and composer (who is here under contract with Metro-Goldwyn-Mayer), in a modern program of Tansman, Poulenc, Prokofiev, Milhaud, Stravinsky, Scriabin, Mompou, Tiomkin, Rogers, Gershwin and Ravel. His playing and his program pleased a large audience assembled in the ball room of the Biltmore. Some of the numbers were especially interesting, his own Quasi-Jazz for one. Some were even beautiful.

At the Beaux Arts Theater, Sherman Hill presented Homer Simmons, young pianist and composer, in the second in his series of four programs. He opened with a Bach-Liszt prelude and fugue in A minor, flawlessly played. Mr. Simmons is undoubtedly an artist of the first grade, young though he be. A brilliant future is prophesied for him as a soloist and composer as well.

B. L. H.

Adelaide Gescheidt Discusses Phases of Normal, Natural Voice Development

On January 8 a pupils' intimate voice conference and informal program of song was held at the Adelaide Gescheidt Studios in New York City.

"Normal, Natural Voice Development" was discussed in all its phases by Adelaide Gescheidt, founder of this scientific yet simple voice procedure. Most convincing and interesting demonstrations of tone and voice

planned many social events and many more to come. Last week they had a toboggan party in the country which was a very enjoyable event.

The Evanston branch will give a students' concert February 16 at the Lyon & Healy Hall in Evanston. This will probably be the final concert before removing the branch to its large and commodious new quarters on the corner of Chicago Avenue at Main Street.

The concert arranged by the preparatory and academic departments scheduled for February 23 has been postponed to March 2 and will be given in the School Recital Hall.

Mu Iota Chapter of Mu Phi Epsilon will hold an initiation Sunday afternoon, February 23, at the home of Mrs. W. E. Vogelback, 1540 Lake Shore Drive. Mrs. Vogelback will be remembered by the old friends of the school as Parthenia Carmichael.

JEANNETTE COX.

Reading Symphony's Third Concert Successful

The third concert of the season by the Reading Symphony Orchestra, under the direction of Walter Pfeiffer, was given February 2 at Rajah Theater, Reading, Pa., with Joseph Stopak, concertmaster of the Rocky Theater Orchestra of New York, as soloist.

Mr. Pfeiffer and his orchestra of eighty musicians, in a musicianly, as well as a colorful and spirited performance, won the enthusiastic applause of a crowded house, proving conclusively that the Reading Symphony Orchestra is an organization of the first rank. The city evidently realizes that it has in its midst a splendid group of musicians and a highly gifted conductor, for more than two thousand people greeted their offering of a truly great symphonic program, the conductor being recalled a number of times after the final number. The orchestra gave a splendid performance throughout, and the lovely themes and counter-themes which abounded in the program, were brought forth with skill and clarity, the strings and wood-wind being especially beautiful and the brasses marked with purity and smoothness. The opening number, the Overture to Fidelio by Beethoven, was performed with great gusto, terminating with a vigorous Coda (Presto) that was most captivating.

The Mendelssohn violin concerto, in the hands of Mr. Stopak, was one of the most beautiful performances ever heard here. The violinist's technic is splendid, and combined with a magnificent tone, left nothing to be desired. The final movement of the



ADELAIDE GESCHEIDT.

in their scientific analysis and the procedure of singing in various phases of its artistry were enlarged upon by the pupils present.

These classes have been held in Miss Gescheidt's studios for the past seventeen years, and have proven invaluable to the development of the singer's ear-training, and in amplifying the knowledge of the principles of Miss Gescheidt's system, Normal, Natural Voice Development.

At the close an informal program of vocal music was given by Marion Cox, contralto, Helen Harbourt, soprano, and Thomas Reynolds, bass, with Vernon deTar at the piano; they sang songs principally by modern composers.

Chicago

(Continued from page 28)

songs on her program. She will also sing a group of French and some old Italian.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Mrs. George S. James, soprano, pupil of Aurelia Arimondi, sang a group of songs before the Women's League of United Synagogue, February 4, at Congregational B'nai Zion.

Leon Sametini, artist teacher of the Violin Department, was soloist with the Iowa State College Orchestra at Ames, Ia., on February 7.

Joel Johnston, artist pupil of Arch Bailey, was soloist at the annual concert of the St. Cecilia Choral Society.

Lyla Brown, Robert Long, and William Pfeiffer, artist pupils of Graham Reed, will be soloists in the performance of the Messiah to be given on the occasion of the dedication of the University Chapel Branch of the Mormon Church on February 22.

Beatrice Glos, dramatic reader, pupil of Walton Pyre, gave a performance before the Maywood Kiwanis Club on January 24. Ruth Decker, another pupil of Mr. Pyre, appeared in the Radio Revue at the Ridge Theater on January 24.

Sol Kodel, violinist, gave a recital February 9 at the Jewish Peoples Institute.

Virginia Vanderburg, pianist, pupil of Edward Collins and Verna Fink, soprano, pupil of Gordon Campbell, gave a joint recital before the monthly meeting of the Parent-Teachers Meeting of the Noyes Street School on February 6.

COLUMBIA SCHOOL OF MUSIC NOTES

The Public School Music Department gave a valentine party in the main school February 14. The class in this department have



WALTER PFEIFFER.

concerto, so often robbed of its beauty by excessive tempo, was superbly handled by Mr. Stopak. At the end of the concerto, he was greeted with tremendous applause, and graciously responded with two encores. These were with piano accompaniment, with Russell F. Heilig at the piano.

The Brahms Symphony No. 1 in C Minor received excellent treatment by Mr. Pfeiffer and his men. Mr. Pfeiffer's reading was a combination of delicacy, breadth and boldness. The four movements, every one a masterpiece, were beautifully performed. The applause after the Symphony was so prolonged that Mr. Pfeiffer asked his orchestra to rise and acknowledge the appreciation with him. The final number on the program was Chabrier's Orchestral Rhapsody, Espana. It was fascinating with its picturesque and humorous effects and proved a fitting closing number.

R. H.

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Galli-Curci Sails for First Tour of Continental Europe



Left to right: Jack Salter, of Evans & Salter, the famous singer's managers; Mme. Galli-Curci; G. de Koos, of The Hague, Holland, and Homer Samuels, the diva's husband and pianist.

Mme. Galli-Curci sailed from New York on February 7 on the S.S. Ile de France for a twelve weeks' tour in Europe. She was accompanied by her husband, Homer Samuels, and by Jack Salter, of Evans & Salter, her managers.

Mr. Salter, during an interview before leaving, stated that his firm has for a number of years been receiving applications from various European cities for Galli-Curci engagements, some offering two or three engagements, others more. He said there seemed, however, to be no one European manager who was able or willing to work out a continuous, connected tour of the various countries of continental Europe, securing and contracting the necessary guarantees so as to offer a complete well-knit tour such as is obtainable in the British Isles or Australia, for instance, until Dr. G. de Koos,

whose headquarters are in The Hague, began negotiations with them. Mr. Salter went on to say: "Dr. de Koos has been able to do just this very thing, making possible a tour of three engagements per week, embracing the principal cities of Germany, Holland, the Scandinavian countries, Hungary, Austria, Rumania, Switzerland, Belgium and France, starting at Prague on February 17."

"We closed contracts covering this tour about a year ago and advance indications point to capacity houses in each city to be visited. We are expecting to equal on this tour the unique records established on the tours of Galli-Curci in England in 1924, Australia in 1925, and the Orient during last spring and early summer. Incidentally," Mr. Salter concluded, "we have closed contracts for Mme. Galli-Curci to make her second tour of England next fall."

Olga Samaroff Active as Lecturer

Olga Samaroff is quietly pursuing an activity which is not generally known. Her work as critic on the New York Evening Post threw her into a great deal of research work and investigation in the broader field of music which lies outside of an individual artist's career. Mme. Samaroff became convinced that one of the most constructive types of work in America at present is to use the spoken as well as the written word in arousing interest in music and giving information to those who cannot hope to become performers, but whose instinctive love of music can benefit greatly by increased understanding. Last season Mme. Samaroff gave no less than sixteen illustrated lectures in Philadelphia alone, at the Philadelphia Conservatory of Music, on many musical subjects, which led to many lecture engagements in that city outside of the conservatory.

During the current season, Mme. Samaroff spoke before the Art Alliance in Philadelphia on January 27, on The Reality of Jazz, as well as before the Octave Club of Norristown, Pa.; the Junior League of New York, and the Baltimore Music Club. She also has been engaged to speak before the Music Supervisors of Philadelphia on Febru-

ary 15, and before the Philadelphia Teachers Association, which includes 8,000 teachers, on March 8. In April she will conduct a three days master class at Godfrey, Ill., and will lecture before the Junior League of St. Louis, as well as before the Music Teachers Association of New Orleans.

Everywhere that Mme. Samaroff has spoken, a demand for a reappearance ensues, but her classes at the Juilliard Foundation Graduate School and the Philadelphia Conservatory make it impossible for her to accept more than a fraction of the lecture engagements offered to her. She frequently is invited to act as speaker on the occasion of important public functions, such as the Tenth Anniversary of the Cleveland Institute of Music in Cleveland on December 9, and the banquet inaugurating the drive for the Cleveland Orchestra last season. During this season Mme. Samaroff spoke over the radio on behalf of the Music Settlements, and on January 19 she assisted John Erskine in opening the new Music Center at Atlanta, Ga.

The fact that Mme. Samaroff was the only woman instrumentalist in the group of twenty leading musicians chosen by national vote to be honored in the hall of fame of the new Barbizon-Plaza Music Center in New York proves that, despite her retirement from regular concert work, she holds a unique place in the affections of the musical public of the United States.

N. Y. School of Music and Arts Concert

The 721st concert of the New York School of Music and Arts, Ralfe Leech Sterner, director, found the large hall in Grand Central Palace filled with a crowd of deeply interested people, for every pupil brought his or her own circle of friends. The artistic quarters formed a pretty background for the large number of pupils heard, and an unusually brilliant concert brought much applause after each number. No effort will be made here to comment on the performance of each individual pupil, for all did well.

Violinists included Marguerite Reeve and Arthur Lofgren (in both solo and duet); vocalists were Mae Joy Worrell, Corinne Shaw, Fannie Mossman, Elizabeth Fey (quartet and solos), Margaret Noonan, Ruth Wolf, Evan Williams, Morris Ohre, Earl Wilkinson, T. James Reid, Louis Rabinowitz; pianists heard in duets, trio and solos were Ruth Wolf, Marian Nolan, Helen Bloomer, Helen Gumpfer, Isabelle Buchanan, Irwin Goldberg, Thomas Walsh and Mary Duncan. The prime requisites for singers, that is, correct voice production and breath sup-

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port, with clear enunciation, were invariably present with all singers. The violinists played in tune, with correct bowing while all the pianists showed definite understanding of technical problems, playing with life and expression. Should one quote remarks noted on the program, there would be printed such phrases as "brilliant, dramatic fine ensemble, sweetly expressive, good style, fine interpretation, poetic spirit, big hit, rich climax, splendid, big tone, very well indeed," etc., all of which echoed the appreciation of these qualities by the very large audience. Gladys Longene was a fine accompanist.

It was announced that another concert by the school will be given at Grand Central palace on February 27.

Althouse Scores as Samson

On January 30, Paul Althouse sang Samson with the Philadelphia Civic Opera Company and scored another success, as he has done many times before with the company. Said the Ledger: "Mr. Althouse always is excellent in the role of Samson, both vocally and in his action. His contrast between the victorious Samson of the first act and the broken prisoner of the second was admirably portrayed. He was in good voice."

The Inquirer called him "a singer whose fluent, robust voice made one forget on occasions that operatic conventions of Saint-Saëns day necessitated the allotment of the role of Samson to a tenor." H. T. Craven, critic of the Record, was of the opinion that "Paul Althouse's methods are well adapted to the forthrightness and vigor of the role of Samson. It calls for a certain heroic dignity which this tenor succeeds in suggesting in the earlier scenes and for a rather objective tragic style in the last act. Althouse conveyed the flavor of the role."

"Althouse has proved his ability in this piece long before this," wrote the reviewer of the Daily News. "He sang lustily and clear, giving the arias and duets color."

Dr. Levbarg's Advice to Singers to Prevent Colds

Dr. John J. Levbarg, director of the School of Voice Hygiene, emphasizes the value of general hygienic measures in the prevention of acute respiratory infections, commonly associated with colds—such as raising the vitality of the singer by the avoid-

ance of gastrointestinal disturbances, proper ventilation of the room, suitable clothing during inclement weather, the removal of focal infections, and the care of the circulatory and nervous systems by careful diet, baths and exercise. Dr. Levbarg says this is an age of prevention, and singers should be periodically examined in order to prevent the common cold. The trouble with most singers is, he claims, that they wait too long, allowing an ordinary cold to spread to the larynx, bronchi, etc. He believes that this spreading of infection can be prevented.

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FRANK SHERIDAN

Frank Sheridan, who was born here in New York and got his education here, was in Europe during the past summer, as has already been recorded in these columns, and won a success in England and on the Continent such as few native Americans have ever before attained. This is a matter of history, and Mr. Sheridan's European recitals have already been reviewed. It may be well to record, however, that he played fifteen times between the first of October and the 20th of November, and his tour took him from Berlin to Rome, from London to Vienna.

Mr. Sheridan began his tour at Vienna, where he played October 1 and 2 with the Symphony Orchestra, his selection being the Beethoven concerto in E flat. He played in Berlin on October 3 and 8, then in Milan, Bologna, Rome and again in Vienna, this time in recital. From Vienna he went to Dresden where he played the Liszt E flat concerto with the Philharmonic Orchestra. Six days later he gave a recital in London and a second recital during the following week. On November 10 he made his appearance in Berlin and on the 12th his second Milan recital; after which he played in Venice, Florence and Pisa. This was a pretty busy two months, but the pianist was repaid for his effort by the reception accorded him, not only by the public but by the gentlemen of the press as well.

As already stated, Frank Sheridan is an American. He was born in New York, his father being Irish and his mother German-English, her mother being English and her father German. Further back on his mother's side he is descended from Russian and Portuguese families. He started lessons at seven, and played in public in a small way at twelve, although he was never exploited as a boy prodigy. His first teacher was Miss Blatterman (an aunt of Victor Wittgenstein) whose husband was a bass player at the Metropolitan. Sheridan's great uncle was librarian of the New York Symphony Orchestra in the old days when Leopold Damrosch was its conductor. His name was Frank Russell. On another side of the family Mr. Sheridan is also descended from people of literary and artistic leanings. The members of the Klein family were his uncles. There was Charles Klein, playwright, Manuel Klein, who composed music for the Hippodrome shows, Alfred Klein, who was one of the comedians in De Wolf Hopper's greatest success, Wang, and there is Herman Klein who is a diction teacher and lives in London. Charles Klein lost his life on the Lusitania.

Sheridan says that although he played early in public, he personally feels that his musical growth was slow and gradual. He studied with Louis Stillman for eight years, and spent one glorious summer with Harold Bauer at Seal Harbor.

As to his opinions on matters musical, Mr. Sheridan feels that interpretation is creation, and that after the concert artist completes his studies and leaves the studio; he has still to develop his own creative instincts for the proper interpretation of the music that he plays, in order to attain individuality and to make his performances sources of self-expression. He has unbounded faith in America as a musical country, and in Amer-

icans as potential musicians, not only of interpretative music but as creators as well. That, he says, may be and no doubt is a matter for the future, but we have with us even today a development of which every American should be proud, and that is—jazz. He says he has heard jazz bands in various countries abroad played by native musicians, and that they never could succeed in playing jazz as it should be played. He feels that jazz music is not only the creation of America, but that only Americans can play it. At Bologna, he says, there is the great square where people collect at the outdoor cafes which we Americans are all so familiar with and which give us so much delight, although we seem unable to get them in our own country. At one of these on the side of the square in Bologna was a jazz band which played badly, making lots of noise but with no idea of what American jazz really is or ought to be. He said the astonishing thing about it was not so much that it was bad, but that evidently the people listening to it were, many of them, of the elite, and no doubt music lovers, and it seemed to him rather astonishing that they should accept such music without protest and with apparent satisfaction.

Mr. Sheridan calls attention particularly to the technical precision and infallibility of the better class of American jazz players. He points out that in the whole realm of popular music there has never been anything like it before, and that these players, many of them very young, and, in some cases certainly, with no especial musical background or extended training, accomplish things of which a symphony player might well be proud.

Mr. Sheridan, whose European tour was arranged by Albert Morini, is making another European tour under the same manager, beginning next January.

Perth County Festival in May

The Perth County Fourth Annual Musical Festival, under the auspices of Perth County Music Teachers' Federation, will be held on May 3, 5, 6, 7, 8, 9 and 10 at Stratford, Ontario. Many competitions have been arranged, and include choral societies; church, county, public school and male and female choirs; vocal quartets, trios, duets and solos; piano solos, duets and duos; stringed instrument and orchestra classes. Numerous competitions also have been planned for bonafide residents of the counties of Perth, Huron and Bruce only. Entries for the competitions close on April 5.

Praise for Mischakoff

Commenting upon Mischa Mischakoff's appearance as soloist with the American Orchestral Society at Carnegie Hall, New York, the Evening Post said: "The violinist played the Concerto in A minor for violin and orchestra, composed by Alexander Glazounoff. Its first performance was by Mischa Elman in London, twenty-five years ago. For all that, it is doubtful if that performance excelled that of yesterday. Through it all was fine spirit, and the orchestra responded splendidly to the leadership of the master."

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(Continued from page 5)

tions, op. 23, and Mendelssohn's Allegro Brillant.

CARL FLESCH DELIGHTS AUDIENCE

Carl Flesch's concert with the Philharmonic Orchestra was a pure aesthetic delight. The Beethoven and Brahms concertos and Suk's Fantasy were performed in masterly manner, displaying Flesch's fully matured art, superior intellect and musicianship. Adila Fachiri, too, won widespread recognition, especially for her playing of the Bach Chaconne, though her conception of this masterpiece differs materially from the usual one. Respighi's Concerto Gregoriano and smaller modern pieces made up the rest of the program.

KLEIBER REVIVÉS MOZART'S ENTFÜHRUNG

At the State Opera Erich Kleiber brought out Mozart's Entführung with a new cast and new scenery. But in this case it is the scenery that should be mentioned first, for it is by far the most striking part of the production. Made by Aravatinos, who has designed so many successful settings for the opera house, these are among the best he has done; beautiful, effective, and an ideal frame for the peculiar spirit of this music.

Kleiber's conducting deserves high praise. He brought out all the grace, delicacy and refinement of the score. The Berlin Opera houses are in the throes of their difficulties over opera singers, most of their best artists being busy at the moment winning laurels in distant parts of the world, while the Berlin mother-institute is forced to get on with second and third class singers. But in the Entführung the ensemble was well balanced and no disturbing element marred the general impression of smoothness and pleasure. Gitta Alpar, somewhat nervous at the start, eventually displayed a remarkable facility in her coloratura. The tenor parts were pleasantly filled by Roswaenge and Jöken, while Emanuel List's Osmin was rather too good-natured, but vocally satisfactory. Irene Eisinger sang Blondchen with a tiny voice, but with much vivacity and temperament.

FEDORA FAILS TO PLEASE

A less fortunate production was the revival of Umberto Giordano's Fedora at the Municipal Opera House. The directors should have been satisfied with the great success enjoyed there by the composer's two other operas, André Chenier and Il Re, and let this old fashioned work rest in peace. It is said that the opera was revived in order to provide the popular Mafalda Salvini with an effective role, but shortly before the performance she was taken ill and a singer from the Scala in Milan, Maria Llacer, took her part.

A powerful voice and impetuous dramatic temperament distinguish Llacer's singing more than her vocal refinement. But she knows how to bring out the brilliant climaxes most effectively and she earned rapturous applause. Her partner, Riaz, has a good tenor voice, but his singing is too uncultivated. Georg Sebastian conducted with a correctness and a zeal worthy of a more important task.

HUGO LEICHTENTRITT.

Leila Troland Gardner's Activities

Known as composer and poet, Leila Troland Gardner is also a singer of ability; demonstrating this at the January 23 meeting of the National Opera Club of America, her first public appearance since her arrival from Europe. Four love-songs sung by her on

that occasion to her own accompaniment included Love's Vision, which made a special appeal, also her Negro Spiritual, The Wheel of Love. Her singing of Spirituals won her much praise in Europe, where an introduction and recommendation from Enrico Bossi, eminent Italian composer, brought her in contact with leading musical organizations. French audiences were also delighted with the singing of Mme. Gardner and her own arrangement and harmonization of the Spirituals. Love's Vision was sung by the Metropolitan artists, Fernando Carpi and Ricardo Stracciari, and as sung by her was also greatly admired for its spontaneity of expression, clear diction and musicianly interpretation.

Franklyn McAfee In Michigan

Franklyn McAfee, "the boy organist," as he is sometimes called, was heard at the Hastings, Mich., M. E. church recently, giving an organ recital of nine numbers, also playing in the Presbyterian Church the same day. The Hastings Daily said of him, in part: "There was a good crowd at the M. E. Church to hear the organ recital given by Franklyn McAfee, the nineteen-year-old concert organist. Everyone who attended was charmed by the fine selections, so wonderfully played; it was indeed a pleasure to



FRANKLYN McAFEE,

"the boy organist," touring Maine last year; he gave two recitals on the same day at Hastings, Mich., a fortnight ago.

hear such an artist, for Mr. McAfee can be classed as an artist of merit. In the morning he played several pleasing selections at the Presbyterian Church which were greatly admired." Included on his program were the Mendelssohn second sonata; allegro and Chorale, Bach; Toccata Symphony V, Widor; and pieces by Sturges, Bossi, Borowski, Kinder and Yon's Hymn of Glory. For encore he played Yon's pedal study, and the expressed enthusiasm of the audience was of spontaneous nature. Mr. McAfee plans to locate soon in a large Massachusetts city.

Surprise Testimonial for Wilson Lamb

On December 5, a surprise testimonial reception was given in honor of Wilson Lamb at his studio by a number of pupils and friends. Alice B. Russell, vice-president of the Musical Art Forum of Orange, N. J., opened the meeting with a few words of welcome to the large audience, and gave a brief outline of the special programs since the fall meeting.

Then the following program was given: Swing Along (Will Marian Cook), the Wilson Lamb Singers; Calm as the Night (Bohm), Clement M. Henry, bass; To Spring (Grieg), Mary Smott, pianist; Thora (Adams), Frederick D. Morse, tenor; Friend O'Mine, (Sanderson), John Cairney, baritone; Till I Wake (Finden), Reba Mayo, lyric soprano; The Tack (Parks), The Wilson Lamb Singers; Slumber Song (Gretcheninoff) and Gossiping (Dodge), Bernadine Mason, dramatic contralto; Wade in de Water (Burleigh), The Wilson Lamb Ensemble.

Cora Wynn Alexander, in charge of the program, was also the accompanist. Following the program Mr. Lamb was presented as the honor guest, much to his surprise, and was applauded for several minutes. During dinner many prominent persons made addresses, and on all sides Wilson Lamb was warmly congratulated.

New England Conservatory Recital

Irma Watson, soprano, of Worcester, gave in Recital Hall of the New England Conservatory of Music a lyric action recital, in costume, on January 23. This was under the direction of Clayton D. Gilbert, head of the Conservatory dramatic department. A capacity audience included a large delegation from Miss Watson's home city.

The singer, in presenting old English, Russian and Chinese songs, was assisted by Howard D. Harrington, tenor; Carl Feldman, pianist; Harry Dickson, violinist; Edwin L. Stuntzner, cellist, and Gertrude G. Brailey, accompanist.

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Willis Alling has been appointed conductor of the Portchester Choral Society, which is already rehearsing for participation in the Westchester Festival.

"Frederic Baer is a favorite here in Worcester, but never has his work been more highly creditable. The newspapers were all complimentary to a high degree. I feel only too ready to second and indeed underline all that has been said in the press—A brilliant and beautiful voice and an unusual interpreter of the Messiah bass role." The foregoing was written by J. Vernon Butler, conductor of the Worcester Oratorio Society, after the artist's appearance in the Handel work.

H. Rawlins Baker's pupil, Elloda Kemmerer, pianist, assisted by Lillian Hunsicker, soprano and guest of honor, were associated in a studio musicale in January which was heard by an invited company. Standard classic and modern piano pieces by Schumann, Debussy, Ravel and Philipp had as contrast songs in French, German and English. Studio Musicales are given by Mr. Baker on the first Sunday of every month.

Raymond Bauman assisted at the piano for Robert Imandt, violinist, when the latter gave a violin recital on January 25 for the scholarship fund of the Hessian Hills School at Croton-on-Hudson, New York. Included on the program was a composition by Mr. Bauman, an Intermezzo, which was enthusiastically received by the audience.

Gustave Becker, New York pianist, composer and teacher, received a letter from his former pupil, Weldon Carter, now head of the Washington, D. C., College of Music, with the news that his recital was a fine success. Mr. Carter further said, "Am much encouraged to continue public playing, and again thank you for the help you gave me." The Post said he scored a success and that his selections were most enthusiastically received. The Star referred to Mr. Carter as a gifted artist of profound knowledge, and mentioned his true classic interpretation, delicacy, individual reading and bravura style.

Gertrude Bonime, pianist, after several weeks of successful appearances in the west, has returned home. Miss Bonime plays with style and delicacy and possesses unusual interpretative ability.

Ellen Dalossy, Georg Kugel, concert manager from Vienna, who made a visit to New York recently, announced before leaving that he had arranged with Ellen Dalossy of the Metropolitan Opera Company for a number of appearances abroad in the near future.

Clarence Dickinson's annual series of Historical Lecture Recitals at Union Theological Seminary on Tuesday afternoons in February, 4 o'clock, will have as theme A Music Lover's Tour of Europe with that famous traveller, musician and historian, Dr. Burney. The assisting artists at the first recital, February 4, were Lillian Gustafson, soprano; Frances Pelton-Jones, harpsichord; Margaret Sittig, violin; Bruno Labate, oboe, and a chorus of mixed voices performing music of France by Couperin, D'Agincourt, Rameau, Rousseau, Dauvergne, Balbastre, Gossec, Gretry, and Philidor; also the first piece ever written for two players on one instrument, Dr. Burney's Harpsichord Duet.

Dr. Clarence Dickinson's series of four Historical Lecture Recitals began at Union Theological Seminary on February 4. They will continue weekly, at four o'clock, and the general public is invited.

"Mildred Dilling at once reached the hearts of her audience, and in all her numbers was enthusiastically received. Her marvellous technic, and the pure tones of her instrument were shown in three groups of solos, interpreting works of composers from Bach to Debussy." This excerpt is from the Norristown, Pa., Register.

Amy Ellerman besides being actively engaged in concerts and oratorio performances has proved popular for recitals at prominent social affairs. Mrs. Arthur Curtis James presented the contralto at their Christmas eve party to about 250 guests. In December, singing for the Salmagundi Club of New York, Miss Ellerman received a veritable ovation. After the Messiah with the Pittsfield, Mass., Oratorio Society, the press commented: "A fine artist. The composer's ideas were worthily carried out. Solemn pronouncements, quiet assurance and great pathos were required of Miss Ellerman, whose calm poise greatly assisted a voice beautifully adapted to the requirements." Following The Messiah, at Hasbrouck Heights and in Newark, a critic spoke of Miss Ellerman as "The singer with a soul."

Katharine Goodson, English pianist now in this country, has no superstitions. Around her neck she wears a long, slender platinum chain bearing a big opal. This was given to her by her husband, and took

the place of an engagement ring, for, being a pianist, she did not wish to wear rings. Miss Goodson says she has never been without this opal, and it has never brought her bad luck. When the writer was last in her music room in her house in St. John's Wood, London, he noticed that she had a number of Buddhas. Many people would regard the possession of these with some trepidation, but Miss Goodson has no fears, and laughed when this scrivener told her, that he had heard of people who took their Buddhas to the British Museum.

Herbert Fiss, violinist, pupil and assistant of Carl H. Tollefsen, was soloist at the January 12 Radio Hour, Calvary Baptist Church, New York, playing with beautiful tone and refined expression.

Dusolina Giannini, Marguerite D'Alvarez, Maier and Pattison, Grandjany and LeRoy and Horace Britt have been engaged for the Vernon-Haddon series of March musicales in Atlantic City.

Ann Hamilton, dramatic soprano touring with Gigli, received special praises from the Montreal Star, which mentioned her dramatic power and feeling. La Patrie said in part, "She possesses a beautiful voice and sang in excellent style."

Albert W. Jackson, baritone, recently sang sacred and other songs by Roma and Cadman for a private audience, his resonant voice and clear enunciation bringing him an engagement to sing at Calvary Church Radio Hour February 9.

Allan Jones, due to the success he achieved at the recent All-English Music Festival in Toronto, Canada, where he sang the title role in Vaughn Williams' opera, Hugh the Drover, has been re-engaged for four additional performances of this work in the same city during the week beginning March 23. During this time the tenor will be released to sing a previously booked recital for the St. Cecilia Society, of Grand Rapids, Mich., on March 28.

Elsa Lehman sang on January 27, for the All-University Club at the N. Y. A., with marked success. She also appeared on the 29th for the League of United Mothers' Clubs. On February 12 she sang at Welfare Island for the benefit of the inmates there, and on February 19 she will be guest artist at the Kiwanis Club at the Hotel McAlpin, New York. Mme. Lehman recently went under the management of Emile Sarter.

Mary Lenander, dramatic mezzo-soprano, of Danish birth, has occupied positions of vocal authority in the colleges of music of Raleigh, N. C., and Oxford, O. Press notices from Chicago, St. Louis, Hartford and other places testify to her ability.

Grace Leslie, Fred Patton and Frederic Baer again sang Cesare Sodero's opera, L'Ombre Russe, over the air from Station WEA, New York, on the evenings of January 23 and 30, the complete opera being given in its entirety in two parts, as last season.

Boris Levenson's songs, The Warrior, Dawn, Russian Lullaby, and Serenade, were sung by Charles Peters-Zimnoch, tenor, at the concert of the Brooklyn Musical Society, January 21, the composer at the piano. Mr. Levenson was represented on Harry Frattin's New York violin recital program by two compositions, An Original Russian Melody, and Caprice Russe (MS.). The composer's own annual concert takes place at Town Hall, New York, March 20.

Syrene Lister, expert demonstrator of the autolaryngoscope, includes among her recent engagements a demonstration before the New York Singing Teachers' Association.

Gertrude Lyons, blind soprano, continues her fine progress as a Juilliard scholarship pupil under Herbert S. Sammond. She has sung frequently of late, including a return engagement for the American Foundation for the Blind over WEA.

Allison MacKown, cellist, played the Boellmann Symphonic Variations with the Syracuse Symphony in Cortland, N. Y., on February 4, with his usual success. Mr. Shavitch conducted.

Guy Maier and Lee Pattison played at the twenty-fifth anniversary dinner given to Frederick Stock by the Chicago Bohemians at the Palmer House. Immediately thereafter they left for their winter tour, which will extend into March. They gave a Chicago recital on January 26 and their New York recital is scheduled for February 22. They have also been engaged for the Ann Arbor Festival on May 17, which will mark their eighteenth joint appearance with the Chicago Symphony Orchestra.

Manfred Malkin, director of the Malkin Conservatory of Music, issued invitations to a two-piano recital at the Malkin headquarters on January 26 by Rebecca Kutel and Alice Levine. On the program were works by Schumann, Mendelssohn, Liszt, Arensky and Strauss-Chasins.

Elise Martin was recently in the United States in connection with the settlement of

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a large estate, and has returned to the Opera Comique, Paris. The young prima donna has sung Melisande, Mimi, Louise and other roles.

Lloyd Morse, tenor, received two columns of space in the Daily Bond News following his Pythian Hall recital, the critic of that paper alluding to his robust voice, fire, depth and breadth, with ringing top notes. Sapio's A Summer Song was especially successful. Mr. Morse was one of the stars at the Old Timers Night of the Newspaper Club, Hotel Astor, New York, January 22, broadcasting over WOR, with Henry E. Dixie, master of ceremonies. His singing of operatic and other music made a hit. Mr. Morse informed his listeners that he was formerly a newspaper man in Tacoma, Wash.

Edward Murch, boy-soprano of Grace Church, New York, was a feature of the English Music Festival in Toronto. The songs by the English composers, Bishop, Williams, Ireland and Sullivan, brought him fine success, his mother, Louise Tandy Murch, who is also his only teacher, playing the accompaniments. He was also soloist at the Schola Cantorum concert of January 15, New York, in Haydn's Requiem. The reputation of this young singer makes a demand for him in music festivals, concerts and special church occasions. His repertoire contains nearly a hundred sacred and secular songs and airs, ranging from Negro Spirituals through classical, modern, encore songs, obligati in anthems and cantatas and songs sung in girl's costume.

Edmund J. Myer, dean of vocal teachers, now in Los Angeles, has issued a booklet, *The Science and Art of Breathing*, "which is different from any," says the author. A lecture recital on January 21 in Baldwin Hall, Los Angeles, was illustrated by artist pupils, with Helen Ethel Myer at the piano.

Rita Neve, the English pianist, gave a recital in Chicago January 5. She played in Newark on January 9, and gave her postponed Town Hall recital in New York on the evening of January 11, featuring a group of modern English compositions. Since then she has had recitals in Boston and Bangor.

Francis Rogers, baritone, was heard in a delightful song recital at the University Club, New York, January 19. The following week, Mr. and Mrs. Rogers gave a program of songs and original monologs at the Harvard Club in New York.

The Salon Suro, at the Carlton Hotel, Washington, D. C., featured compositions by Charles Haubiel on January 10, when the participants were Louise Stallings, soprano; the Norfleet Trio, and the composer. "Tremendous success—enthusiastic audience—artists greatly admired" wrote one who was there. The February 14 Salon Suro will present works by Harold Morris and Charles T. Griffes, performed by Lorin Gratie, violin, George Rogers, tenor, and Clayton Lindsay, flute.

Mrs. E. Robert Schmitz, better known in public as Ely Jade, editor of the *Pro Musica Quarterly*, is spending her time in Los Angeles during the absence of Mr. Schmitz in the Orient where he is making a tour. There is a vigorous branch of *Pro Musica* in Southern California, and Mrs. Schmitz is devoting herself to its further

Ralph Leopold Well Received in Cincinnati

Ralph Leopold played on January 29 at the American Association of University Women, Cincinnati, O., giving a program of music from *Der Ring des Nibelungen*, with explanatory remarks. Mr. Leopold had great success with listeners and the press.

The Enquirer said: "The pianist is extremely capable, and imparted to his renditions considerable color and intensity. His virtuosity was very much in evidence, as was his knowledge of the music's traditions. His transcriptions make no concessions to inadequate pianistic capacities but call upon the utmost resources of the instrument. His performance evoked spontaneous applause."

development. During the season the Los Angeles chapter expects to have Nina Koshetz, Dimitri Tiomkin, Serge Prokofieff and the Frankel String Quartet on the program. Tiomkin's wife, Albertina Rasch, has opened a dance studio in Los Angeles.

Sadah Schuchari's recent appearance in Toronto resulted in columns of praise from the Canadian press and critics, who acclaimed her "One of the most distinctive violinists ever heard here." Miss Schuchari was recalled five times. Returning from this tour, the violinist was heard in joint recital with Isabelle Yalkovsky, pianist, at the Phillips Academy, Andover, Mass., on January 9. At Baltimore, on January 19, she was soloist with the Baltimore Symphony Orchestra, and later in the month played with the Civic Symphony Society of Denver.

Henrietta Schumann, pianist, scored an artistic success in her recent Paris recital. She played to an audience of 600. During her stay abroad some interesting new portraits have been done of this gifted young Russian artist who has fulfilled in America the fine predictions of the European critics.

John Prindle Scott's songs and anthems are listed in a six-page folder, covering solos, anthems for mixed voices and secular songs for men's and women's voices, to the number of several hundred. This folder alludes to his study in Oberlin, Ohio, and development as teacher and composer in Michigan and New York. His compositions have won prizes from the state of Nebraska, also from Ohio University, the Oberlin Song Book containing twelve of his college glees. Mr. Scott spends his winters in New York and Washington, D. C.; his summer home, which he humorously named *The Scottage*, is at McDonough, N. Y.

Ralfe Leech Sterner has a letter from Vicar McCallum, L.R.A.M., of Meadville, Pa., telling him how finely his voice is developing, following serious study under him: "It is developing the way you promised," said he.

Charles Stratton was heard in recital at the Harcum School in Bryn Mawr, Pa., February 1, in a delightful program consisting of numbers by Esteve, Cavalli, Brahms, Schulz, Gaubert, Massager, Fourdrain, Franke, Harling, Manney, Novello, Lohr and Rodgers. This appearance was followed by two private recitals in Boston, February 3 and 5; an engagement in Oshkosh, Wis., on February 9 and the following day in Waukesha, Wis. Other dates

Equally favorable was the Commercial Tribune: "Leopold is a recognized authority on the music dramas of Wagner. He is known as a fine pianist. Last night Cincinnati at first hand was able to benefit by his knowledge, to enjoy his pianistic abilities and to discover him to be a most engaging lecturer. It has been a long time since a lecture-recital of greater merit has been heard here. In his transcriptions he has avoided trying to do the impossible. They are pianistic. He has quite evidently written them with an eye to their use in his recitals and he has succeeded with gratifying completeness."

this month for the tenor include February 18, Union Seminary, New York; 20, Irvington, N. J.; 21, a private musicale in New York, and 23, a performance of Elgar's *Light of Life* at the Brick Presbyterian Church.

The Studio Guild, Grace Pickett, president, gave a Tea recently at which Robert Underwood Johnson, director of the Hall of Fame and former Ambassador to Italy, was the guest of honor, and read poems from his new book, *The Pact of Honor and Other Poems*. Among those present were Mrs. Joseph E. Sterrett, Dr. Ward A. Holden, Mr. and Mrs. Henry Bellaman, Mr. and Mrs. S. P. Newton, Jessica Forbes, Alice McCay Kelly, Carolyn Beebe, Mary Craig, Frank Ferguson, Alfred Harding, Gustave Becker, Mrs. Hugh DeHaven, Donald Fletcher and Edmund Kennedy. The Studio Guild was entertained by Miss Pickett at her home, on January 8, when Lura B. Farrell read her latest play.

Marjorie Truelove, pianist, will play the MacDowell D minor concerto with the Rochester Civic Orchestra on February 23. Guy Fraser Harrison will conduct.

Marie van Gelder sang at a Villa F. Page reception on January 11. Her pupils gave a recital recently at a West End Avenue home, at which time all of the singers were well received. January 16 Christine Black and Reda Liebowitz were heard over WAAW, Newark. Hjordis Longacre is traveling with a Schubert Company. All the foregoing singers are Van Gelder pupils.

Jack Vincent, general manager of Hurlock Attractions, Inc., sailed for Europe on the Olympic to book various European attractions for American appearances next season. He will visit Paris, Berlin, Vienna and London, and will return to the United States in six weeks.

Jeannette Vreeland will sing on the Libby, McNeill & Libby Hour over station WJZ, New York, on April 15. This engagement for the soprano follows her appearances on April 10 and 11 as soloist with the Minneapolis Symphony Orchestra.

Herbert R. Ward was the organist at the dedication of the new organ in St. Paul's Chapel, Trinity Parish, New York, January 21. This was the third instrument to be installed in this church in 150 years. Guest organists will give Tuesday recitals at one o'clock until further notice.

T. Carl Whitmer, organist of the Sixth Presbyterian Church, Pittsburgh, Pa., pre-



RALPH LEOPOLD

sented the combined choirs of the Asbury Methodist Episcopal, Sixth Presbyterian and Third United Presbyterian churches in Mendelssohn's oratorio, *St. Paul*, on January 26. Under his direction, the choirs achieved beauty of tone and breadth of power worthy of serious comment.

Pietro Yon, organist of St. Patrick's Cathedral, New York, has installed a three manual pipe organ in his studio, which is slightly more than twenty-four feet square. The instrument is larger than an average church organ, the motor being installed in an outside corridor. A novel feature is the imported six rank Ripieno, (mixtures), including fifteen stops, with chimes.

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To SING "COVERED"

By Frantz Proschowski

ARTICLE IV

[This is the fourth of a new series of articles by Frantz Proschowski, which the MUSICAL COURIER is printing because of the unusual interest manifested by readers of the earlier series. The first of the current articles appeared in the issue of January 25.—The Editor.]

Covered singing in its most justified meaning indicates the avoidance of singing too "open" or even blatantly. This term "covered" has been abused greatly, and there is much danger in its use where its meaning and application are not understood.

To analyze this term from a correct viewpoint we must first of all realize that a voice can be covered in different ways. Nasal "covered" singing is frequently found among students trained in methods which emphasize starting tones with nasal consonants and sounds, such as; "m" and "n" or "hings" and "hongs." It is an established fact that a vowel directed into the nasal cavity accordingly loses its purity of tone and is augmented in nasal resonance by a most disagreeable quality which destroys vocal beauty, compels the singer to use more effort in producing the voice, muffles head resonance, reduces the carrying power, and because of the increased effort makes the production of the high voice more difficult, thus shortening the range.

For proof of these facts simply attempt to sing a vowel with nasal resonance by closing the mouth; the result will be humming, which is voice produced absolutely without any vowel form.

Another way of covering the voice is by giving it more oral or mouth resonance than is natural in a voice normally produced. This has the tendency to destroy the purity of the vowel; for example, the "a" in the Italian words "alma" or "madre" or in the English words "art" or "cart" and the "o" in words like "old" and "told" immediately become distorted; in fact the whole vocal form becomes impure, indefinite, and lacking in clarity, producing the same effect as if we were looking at a landscape through a purple glass. Such a procedure results in a monotonous voice production, not capable of conveying the finer tone colors or the more subtle moods of the mind and consequently prevents the singer from reaching the heights of poetic presentation.

Going back to my first statement that "covering is to prevent too open or blatant

singing," let me state that there is a correct way of producing the voice "covered" (as long as the term has become a fixed term in the art of singing), and that way is through singing with a low larynx. The term "low larynx" need not scare anyone or arouse the fear of pushing down or forcing down the throat; in fact it is a production of the voice more simple, natural, and normal than any other. The low larynx is a result of fundamental production of pure vowels, instead of vowels nasally or orally exaggerated. The vowel "oo," as in the word "ooze," correctly produced, has the lowest position, and, since it is our darkest vowel, it could never make the voice too open or blatant. The vowel "ee" as in "eel" is the brightest vowel we have. Between these two vowels all other vowels are gradations, so if we think our vowel deep and absolutely ours, we never go wrong. It must be remembered that our control is the sense of hearing and not any physical action.

The bone structure of the head is stationary or immovable and the throat or larynx movable; therefore, it follows that the result in darkening and beautifying the voice can only come through producing the voice with a low larynx such as the vowel "oo" demands. Dark tone color is the result of the depth of larynx and never of height of larynx. A tone produced with a high larynx and artificially given darkness by adding orally covered tone color can never possess the full amount of the natural, normal vocal beauty belonging to the voice; therefore, let me warn singers and teachers to beware of accepting wrongly covered singing as the best result obtainable. There is a perfect but natural way of presenting the voice with a tone which is noble, full of power, and effortless, but it is never found where the absolute purity of vowels have to undergo any compromise. Perfect singing knows no compromise, no effort, no secret, no artificiality; on the contrary it is the essence of simplicity and common sense. The singer possessing a "Way to Sing" based on naturalness will never find nervous independability. Nervousness with a singer is a result of lack of confidence. Lack of confidence most often indicates lack of understanding of the wonderful simplicity of the human voice,—that instrument which is so simple and yet so misunderstood because of the widespread concern over man-made methods instead of the honest search for the understanding of nature's immutable laws.

Paris

(Continued from page 5)

let. This revival was particularly important because of the reappearance of Serge Lifar, the last star brought out by Diaghileff during the final few years of his artistic activities. Not only did Lifar dance the role of Prometheus, but he was also responsible for the choreography. The role of the woman was danced by Spessivtzeva, one of the leading Russian dancers, and that of the man by Peretti, the best male dancer at the Opera.

Lifar, as a dancer, was the familiar figure of the Diaghileff ballets. He has inspiration, beauty and a prodigious technic. Spessivtzeva, who dances frequently at the Opera and whose work had declined lamentably during the last year, won her way back to the top. Her beauty and her technic place her among the best dancers of the Russian school. Lifar's choreography was conceived in the modern spirit which so distinguished Diaghileff's work. The same program included Ravel's L'Heure Espagnole, a work which retains its charm and freshness, and Jacques Ibert's Andromaque et Persee.

The third revival at the Opera was that of Meyerbeer's Huguenots, given with a brilliant cast. Yvonne Gall, as Valentine, revealed a fine voice, but one that seems to lack finish. Eidé Norena, as Marguerite, gave a performance that was perfect in every detail. The beauty of her voice, the brilliance of its timbre and the complete facility with which she tackled the most difficult passages, together with her personal beauty and regal manner, afforded a pleasure that the audience did not fail to appreciate in a vehement manner. Sullivan, Irish tenor, in the role of Raoul, made one forget his rather weak performance by means of a few extraordinary high notes in the famous love scene of the fourth set.

MARY McCORMICK ENTERS OPERA-COMIQUE IN TRIUMPH

The official entrance of Mary McCormick into the regular cast of the Opera-Comique

was made in Manon. She gave a brilliant performance, and the scene of St. Sulpice was the occasion for a real demonstration on the part of the audience, which was made up entirely of French music lovers. To those who heard her debut at the Opera a few years ago, the great progress she has made both in her vocal production and her acting was delightfully apparent. Her voice has a suppleness that is lovely; she sings with a finesse of shading which reveals the true artist, and her acting is convincing and magnetic. Her first performance was a triumph. N. de B.

Lillian Benisch Soloist With People's Chorus

The first of the "intimate singing entertainments," as presented by L. Camilieri and the People's Chorus on January 30, had Lillian Benisch, contralto, as soloist. Vittorio Verse accompanied her in two groups of songs and the aria, Ah mon Fils, from La Prophete. Miss Benisch sang with feeling and poise, two difficult effects to achieve simultaneously. Her voice becomes lovelier with each succeeding appearance and she is gaining in confidence along with this vocal development. Miss Benisch has a true contralto voice, a quality not too often found, and she has an excellent method of producing resonant, rich tones. Miss Benisch is a most satisfying artist.

De Stefano With United Concert Direction

Joseph de Stefano, tenor, has signed a contract to appear under the United Concert Direction, Marianne Seism-Doda, manager. It was Caruso who discovered the young tenor and urged him to study singing. He now is well known in the concert and radio field, having appeared in concerts with Anna Case, Paul Althouse and other prominent artists, and broadcasted over leading stations. The silver-toned quality of his voice, his clear diction, and winning personality have gained him many admirers.

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Detroit Hears Grainger and Goossens Works for First Time



PERCY GRAINGER AND EUGENE GOOSSENS

together in Detroit on the occasion of two performances of Grainger's orchestra *Passacaglia, Green Bushes*, by the Detroit Symphony Orchestra under the guest conductorship of Goossens. They are here shown looking over Grainger's latest orchestra score, *Spoon River*, based on an American folk dance communicated to the composer by the American poet Edgar Lee Masters, the author of *Spoon River Anthology*.

Green Bushes, Percy Grainger's *Passacaglia* for orchestra, was given recently at the eighth pair of concerts of the season by the Detroit Symphony Orchestra under the direction of Eugene Goossens. The Detroit News said: "It was a triumphal return of Eugene Goossens as guest conductor. . . . Mr. Grainger has more fun than a barrel of monkeys with a simple and delightful old English folk tune. The Green Bushes air continues merrily, and Grainger has counterpointed all sorts of inventions of his own to enrich it. Under Goossens' stimulating beat it was a brave affair altogether, and when it was over, who should come out for a couple of bows but Grainger himself?"

The Detroit Free Press stated that the old tune "is treated harmonically, with striking originality, and with such an interplay of voices that at times the music sounded like a whirlwind of modern dissonance. It took the audience quite by surprise, this odd weaving of tone, abounding in rhythm, but with the quaint folk tune in such a modern dress. When the blond headed composer came forth from the wings to share with Goossens in the applause, he was greeted with acclaim."

The Detroit Evening Times said that the audience was lavish in its approval, "especially when the blond pianist-composer himself appeared from the wings to accept their plaudits."

Interesting Experiences of Anton Maaskoff

(Continued from page 10)

sing her husband's songs to his accompaniment. Mme. Grieg is still alive, and is now over eighty. Maaskoff says that at that time Grieg was in delicate health, one of his lungs being practically gone, but was always cheerful and active. He made a second visit to Grieg the following year. The Grieg villa was on a hill overlooking a fjord where the water was smooth, and rowing was one of the pleasures indulged in.

Richter was in Manchester conducting the Hallé concerts during the stay that Maaskoff made there. He lived at Bowdon, near Manchester, and went out for his daily walks dressed in a Norfolk jacket, knickerbockers and a Tyrolean hat with a feather in it. Imagine it; in rural England! He was, as we remember from his pictures, exceedingly broad and corpulent, and striding about the English country roads in that dress he was a picture never to be forgotten. He was, however, very good natured, devoted to children, and the children were all fond of him. Maaskoff was quite at home in his house, and was there frequently.

Richter was fond of a certain sort of Hungarian soap, and had a habit of presenting it to all his friends and acquaintances. He used to give a cake to Maaskoff with the remark that violinists must have clean hands. He was, says Maaskoff, extraordinarily emotional, not in private life, but wherever music was concerned, and the tears used to run down his cheeks when he conducted certain pieces. Otherwise he was typically German, gemütlich and phlegmatic. He placed Beethoven above all musicians and had almost an equal admiration and veneration for Wagner. He also liked the music of Elgar, and it was he who made

On the same program was a first Detroit performance of Goossens' *Concertino* for string orchestra. Of this the Evening Times said: "Goossens' *concertino* for string orchestra in a single movement I can most briefly describe as resembling—by implication, not by thematic similarity—some pages torn from a Bach suite and rewritten by an expert in the modern dissonance. . . . The harmonies employed by Mr. Goossens are the sort which tantalize the ear, impinge on the nerves with just a bit of rasp and excite the pulse. All of which seemed most interesting to the audience, which gave him a fine expression of approval." The Free Press stated: "Goossens' *Concertino* follows the old style Italian concertos, but its modern tonal combinations give it a vigor and rich sonority which the ancient works lack. It is the middle section, with its theme of folk song type, that is the most engaging, its songfulness standing forth from the somewhat austere opening. . . . The work was roundly applauded." The News commented: "It is not raucously 'modern,' but does include combinations only recently regarded as too subtle for concert. It contains a long 'pedal-point' as adroit as anything you'll hear."

Green Bushes was repeated again on the following week, under the direction of Goossens, by the Rochester Philharmonic Orchestra at Rochester.

Elgar's reputation in England.

Maaskoff knew Busoni well, this friendship having arisen from the fact that Busoni's pupil, Egon Petri, lived also at Bowdon during the time that he was a teacher at the Manchester College of Music. Busoni used to visit there, and Maaskoff also visited Busoni in Berlin. Busoni, he says, was a terrific worker. He lived alone during the summer, remaining in Berlin composing and working up his repertory. Maaskoff played Busoni compositions with the composer, and was impressed by Busoni's personality both as a musician and a man.

Maaskoff is preparing to make concert appearances in America during the coming season.

"Overtones" Contains Interesting Matter

The January issue of *Overtones*, the official monthly bulletin of the Curtis Institute of Music, like the earlier issues, contains matter of interest and is full of useful information. This issue has on its first page a splendid portrait of Leopold Auer, head of the violin department. Editorial commendation is given of the recent feat of the Curtis Orchestra in participating twice within a fortnight in full fledged professional grand opera performances presented by the Philadelphia Grand Opera Company. These performances were *Cavalleria Rusticana* and the *Abduction from the Seraglio*.

Marcella Sembrich has an article upon determining a career, which ambitious musicians should read. Lea Luboshutz writes about Instruments and Artists. Jean B. Beck gives some information about rare books in the library, with photographic reproductions of several pages from an Antiphonary. A number of pages are devoted to student and faculty activities inside and outside the Institute, radio programs and piano recordings.

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HOW AN IDEALIST FORMED

A CHORAL GROUP

By A. A. Mercey.

"It can't be done!"

That is what the skeptics of the historic and conservative old city of Vincennes, Ind., told Prof. Frank H. Banyard of Vincennes University when he suggested the possibility of organizing a choral group comprised of the various church choirs of the city, including both Catholic and Protestant organizations.

But Prof. Banyard had just assumed a post on the University faculty which "is the oldest beyond the Alleghenies." Consequently he was not familiar with the prejudice and sectionalism of the city. He turned a deaf ear to the skeptics and proceeded to announce through the press that he was going to organize a choral society. The figure of 150 voices was considered almost Utopian by some of the city's incredulous observers. But for the first practise more than 100 reported for rehearsal. The enrollment increased to such an extent that the director had to close the entries for the group. The society now includes slightly less than 200 voices.

It is interesting to note the cooperation that has been made by the various groups which were formerly regarded as somewhat at cross-purposes in the matter of community harmony. The choir of the historic Old Cathedral of St. Francis Xavier and other Catholic churches, together with the Methodist Episcopal, Christian, Presbyterian, Bap-

tist, Evangelical and other Protestant choirs, have united to form an organization for the promotion of choral music.

The first public appearance of the organization occurred during the Christmas season when the Christ Child, by Hawley, was presented. The oratorio was given in a community coliseum which has a seating capacity of 6,000. A great pipe organ and an orchestra played the accompaniment for the oratorio. A Vincennes music director and instructor selected the best musicians in the city for the orchestral group.

During the rehearsals no discord or ill feeling was noticed, Prof. Banyard reports. The director proved that people do like to sing together. He has proved that the union of song will accomplish much for the community spirit and welfare when all other agencies fail. The skeptic's doubts have been allayed and the choral group which hitherto in Vincennes had been but an Utopian dream is now one of the most virile and promising organizations in the city.

The director, a baritone, is a newcomer in the hinterland. He was previously associated with the National Broadcasting Company as recital soloist.

Reports from all groups and from various civic leaders in Vincennes indicate that Prof. Banyard is accomplishing a bit of "inter-religious missionary" work, through the medium of music.

HIGH STANDARD ATTAINED BY THE OSAGE (IOWA) HIGH SCHOOL BAND

The Osage (Iowa) School Band was organized two years ago. The first year it numbered fifty-four pieces, the second year it had seventy-two pieces and this present season its membership is eighty-five. It has been a most active organization since its inception. During the first year it put on concerts every Wednesday throughout the summer season. Many instruments and a complete set of uniforms were purchased for it. During the second year sixteen more uni-

forms were added and many of the finer and larger instruments were purchased. In the spring contest work it made a most creditable showing in practically tying Charles City, a band which later won second at the state contest at Iowa City.

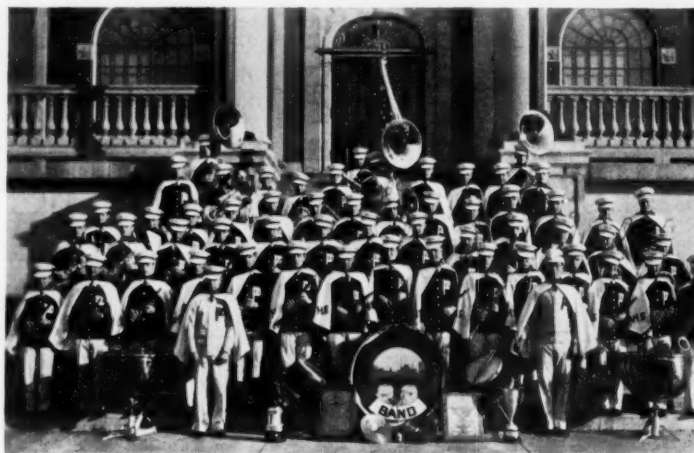
During the past school year the band has shown a degree of development that is placing it in the front rank as unquestionably one of the best developed school bands in the Middle West. On March 16 they won the sub-district contest, defeating New Hampton. On March 29 they won unanimously the district contest held at Waterloo. At the State contest at Iowa City, May 4, they carried away first prize.

The Iowa band has been, since its organization, under the leadership of A. R. Edgar, who received his band training chiefly at Upper Iowa University, and through two summer sessions in Chicago, one at the Conn National School of Music and the other at the Sherwood Music School.

Mr. Edgar deserves a great deal of credit for the manner in which he has developed this band in the comparatively short time he has been here. When one considers that only a very few of these eighty-five had any musical training whatever two years ago one can begin to realize the great amount of individual instruction Mr. Edgar has had to do.

"1929 Overture" Issued

"1929 Overture," the yearbook of the 1929 National High School Orchestra and Band Camp, which tells the story of what C. M. Tremaine, director of the National Bureau for the Advancement of Music, has termed "the finest single contribution to the development of instrumentalists in our secondary schools," is just off the press.



THE PAWTUCKET SENIOR HIGH SCHOOL BAND.

Paul E. Wiggin is the director.

The Pawtucket Senior High School Band

About three years ago there was felt in the Senior High School of Pawtucket, the need of a high school band, whose purpose was to provide music at athletic contests and assemblies. With the help and cooperation of several organizations in the school and city, necessary funds were raised to make possible this enterprise, and in the spring of the year of 1926 the Pawtucket Senior High School Band made its first appearance, with forty exceedingly proud boys dressed in a snappy red and white uniform. This band has the honor of being the first uniformed high school band in the state of Rhode Island.

There is probably no need to say that the organization and idea met with universal approval, for today there are twelve such bands in schools throughout the state and probably as many more in the process of formation.

The Pawtucket band soon found there was need for playing other than for school functions, and community affairs having need for the band receive the hearty cooperation of the organization.

The band has in its short existence become one of the most successful organizations in the Pawtucket High School, winning the New England Championship in Class B at the contest held in Boston (May, 1928) and also winning the First Rhode Island State Contest for high school bands, held in Pawtucket (May 1929.)

The instrumentation of the band ranks with the best of school bands in the country, having complete instrumentation in all sections with the exception of some of the more uncommon instruments such as the sarousaphone, contra bassoon and the flugel horn. The personnel of the band at the present time is made up of fifty-eight members.

National High School Orchestra to Broadcast

Marking its debut "on the air," the National High School Orchestra, composed of outstanding musicians from high schools all over the country, will be heard three times during the month of February.

The first broadcast will be from Atlantic City, N. J., 9 to 10 o'clock, Sunday evening February 23, over the Columbia chain, in what is called the Majestic Hour. The second appearance will also be from Atlantic City, but from 2:00 to 3:30, Thursday after-

noon, February 27, over the National Broadcasting Company chain, and the third, from New York City, 11 to 12 o'clock on Friday morning, February 28, over the NBC chain, in what is known as the Damrosch Educational Hour.

The February 27 broadcast will be by the full orchestra of 300 players, while the February 23 and February 28 concerts will be by a group of 125 players from the orchestra who attended the National High School Orchestra and Band Camp at Interlochen, Mich., last summer. The special object of the orchestra's presence in the East at the time is to play before the department of superintendence of the National Education Association, which will be holding its meeting in Atlantic City the last week in February.

* * *

The Music Memory Contest in Texas

In 1923 the Interscholastic League of the University of Texas added to its activities the Music Memory Contest, by which it was hoped to interest the children of the state, while in school, in good music through the study of some of the masterpieces of music. Announcement of the list to be studied—twenty selections for rural schools and fifty for those in independent districts—was made early in the fall through a bulletin containing the Constitution and Rules of the Interscholastic League, and the contests were held in the spring.

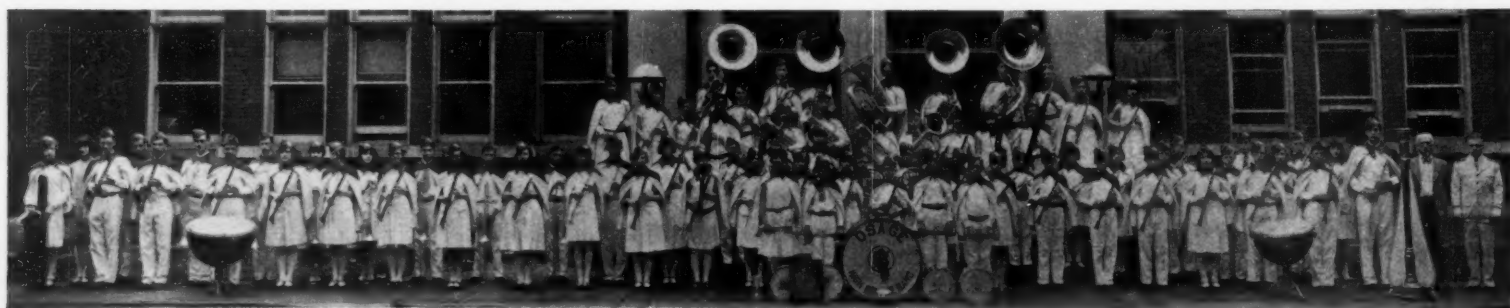
At first it was largely the city schools which showed interest. Deterring factors were the cost of the records and the general unfamiliarity with music of the rural teachers. Slowly the work was extended year by year to schools in various parts of the state; but the only means by which such extension could be checked was through the papers submitted to secure the award of pins offered by the League as an incentive to perfect papers. These numbered 308 by 1928.

In promoting this contest, the Extension Division of the University has offered to teachers various types of assistance. Each year a small bulletin containing simple stories of the selections to be studied has been prepared for the use of the children in the class room. Included in it were a few suggestions to the teachers, a list of books bearing on the subject, and a table of pronunciations. Since 1927, through the Visual Instruction Division, records, as two-

(Continued on next page)



A. R. EDGAR,
organizer and conductor of the Osage
(Iowa) High School Band.

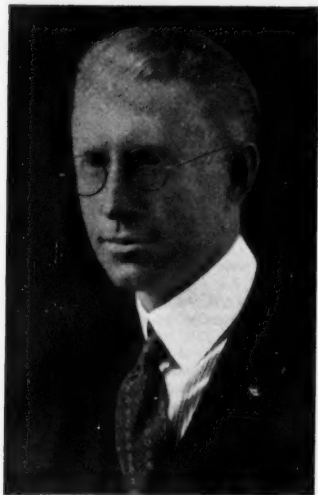


THE OSAGE (IOWA) HIGH SCHOOL BAND



ORCHESTRA OF THE EAST WATERLOO (IOWA) HIGH SCHOOL,

organized in 1926 and made up at that time entirely of beginners. Within a year this organization won second place in the Iowa State Contest. This year the instrumentation includes sixteen first violins, fourteen second violins, ten violas, eight cellos, four tenor violins, eight double basses, three flutes, two oboes, English horn, two bassoons, contra bassoon, four clarinets, four trumpets, three trombones, four French horns, bass tuba, tympani, drums, two harps and celeste, which is a remarkable showing for a school with only 550 students. G. T. Bennett is the organizer and director of this group, having been Supervisor of Instrumental Music at Waterloo for several years. Superintendent of Schools Charles W. Kline and Principal Alfred J. Miller and other instructors at Waterloo deserve credit and mention for their fine cooperation in this project.



G. T. BENNETT,

Supervisor of Instrumental Music in the schools of East Waterloo (Ia.), and director of the High School Orchestra.

week loans, have been supplied to schools unable to purchase them.

In 1928 a definite forward step in the study of music was taken with the introduction of a new score card which eliminated both spelling and writing, the reduction of the memory selections to twenty in the rural schools and twenty-five in the independent districts, and the required study of definite elements of music, such as recognition of theme, of three simple dance forms, and the tone of some of the outstanding orchestral instruments. While some teachers felt themselves unprepared for this type of work, the general response was enthusiastic and many additional schools introduced the work. As a means of actually testing in the county contests the results attained along the new lines, unfamiliar records were sent out from the League headquarters in sealed cases. Through the circulation of these sets, it was possible in 1928-29 for the first time to determine accurately which counties conducted music contests. Of the 253 counties in the state, Music Memory Directors were appointed in 201, and in ninety-four of these,

contests were held. From these ninety-four counties, 112 perfect papers were received in Austin. In addition to the counties, eight districts in the state held music memory contests. As prizes were not offered by the League to the district winners, no report concerning these papers was received.

The list of selections for memory study for 1929-30 is now available, and the new bulletin containing the stories and lists of suggested records for teaching recognition of theme, form, and instrumental tone will be ready for circulation shortly. Since much practice in intelligent listening is necessary as preparation for recognizing the important elements in the unknown selections sent out for the contest, music supervisors and teachers are being urged to make their study a part of the school program for the whole year instead of attempting to "cram" the children just before the contest.

While various cities in other states have, within the last few years, reorganized their music contests in such a way as to test the recognition of important musical elements, in all such cases it has been possible for all the contestants to be brought together in one place for the contest. Texas is the first state to attempt the plan of sending out test records to counties scattered all over the state—and that state the largest in the Union. While there is room for much further extension and improvement of the work, the Interscholastic League is doing pioneer work on a large scale in encouraging in all types of schools, some study and analysis of the great masterpieces of musical literature—a foundation upon which all musical education must rest.

Much credit is due to Lota Spell of Austin, Tex. who is working with the Texas University Scholastic League. And many clubs and organizations throughout the state are cooperating with Mrs. Spell in bringing to the attention of Texas school children the very best in music literature.

* * *

Penn State Music Course

A curriculum in Music Education formulated for students, who, after graduation

from college, plan to devote their entire time to music, was approved by the executive committee of the college board of trustees, at a meeting held last week.

The new curriculum, which is retroactive, beginning this school year, is now incorporated in the School of Education. It was proposed by Prof. Richard W. Grant, who has been director of music at Penn State for the past eight years.

The curriculum in Music Education gives thorough training in the several fields of music, particularly as applied to the directing of music in the secondary schools and colleges of this country. The course also of-

fers thorough training for directors of bands and orchestras. The courses, which include theory, harmony, sightreading, dictation, music appreciation, methods of teaching, conducting, orchestration, and private and class instruction in all the instruments of the band and orchestra, more than triple the number of music courses which were offered last year.

In order that the Department of Music might function as one complete unit, the college administration authorized the appointment of W. O. Thompson as assistant professor of music. This transfer brought

(Continued on page 46)

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Music in Schools and Colleges

School Music in Vancouver, B. C.

By Marjorie Bloomfield

In reviewing the musical situation in Vancouver during the last year it is gratifying to note that our activities have increased substantially in almost every branch, over those of former years; and more particularly where these activities are directed toward laying the foundation of a sound musical education among the younger members of the community.

This surely should be a great source of encouragement to those who devote a good many otherwise leisure hours to the training of school choirs and orchestras and the development of folk dancing because they are foresighted enough to realize that the discrimination of our future audiences depends almost entirely on the musical education of the children of today.

Now by the musical education of the present generation we do not mean the training of individual performers in any one particular branch of the art for individual talent is usually given the opportunity to develop in any case, but rather the work that may be accomplished by school choirs and orchestras through which children may be reached in masses and irrespective of their walk in life, and by means of which they gradually absorb the fundamentals of rhythm and phrasing and, above all, learn to become intelligent listeners.

The greatest stimulus to such work in recent years has been provided by the annual sessions of the British Columbia Musical Festival. Last May we had over 100 entries for the day-school choirs alone; school orchestras are beginning to find their place and the additional classes in folk dancing brought a very fair showing that should increase considerably next June, not that we have had the opportunity of more fully realizing the part that this branch of art might play in our musical life through the performances given by members of the English Folk Dance society last Monday.

Facilities for providing suitable programs for young people are, as yet, comparatively few; the time will come when we shall take our place among other large musical centres of the continent and have our children's sym-

phony programs, but in the meantime a great deal may be done by the judicious and careful use of radio. And in this connection is there any reason why the attendance of children should not be encouraged when we have visiting artists whose programs would warrant such attendance?

Eva Clare gave charming interpretations of the whole of the Schumann Kinderscenen in recital here recently, and at the time we regretted the fact that there were not more young people in the audience to take encouragement from her performance while we know several little boys, and girls too, to whom the doings of Christopher Robin are very real, and to whom they would have been that much more real if they had heard Stanley Maxted's delightful performance of these poems.

In this connection it will be interesting to see with what success an interesting series of concerts arranged by Miss Bassin of Templeton Junior High School will meet. Miss Bassin has arranged for a series of three concerts to be given in Templeton Junior High School, each program having been selected as being particularly suitable for young people. The first including folk songs from England, Ireland, the Hebrides and French Canada; the second in the form of a violin and pianoforte recital and to include old country dances and some "story pieces"; and the last one to be given by the school choirs and orchestra. Each concert is to be preceded by a short talk in explanation of the program.

News From the Field

MINNESOTA.

Duluth.—The Teenie Weenie Band, composed of pupils in the public schools, played at a meeting of the Franklin Parent-Teacher association, January 15. Members of the band are all under twelve years of age. The band made its first public appearance after only eight weeks' instruction in music. Children in the band are taught to play fife, ukulele, orchestra bells, mouth organ and drum, with regular notes and music. They also sing and dance to their own music. George Rushford, originator of the method of instructing the children, is teacher and director of the band.

Brigham.—The opera, The Marriage of Nannette, was presented at a matinee and evening performance in the auditorium by the music department of the Box Elder High School, under the direction of Frank J. Kennard. The production was given with ability and spirit remarkable for high school students. The audience was enthusiastic and declared the opera among the best ever staged at the high school. The opera is of a Northern France setting and theme, with beautiful stage settings and costumes.

Too much credit cannot be given Mr. Kennard and other members of the faculty who gave their support and untiring efforts in making this production one of the best performances of the season.

NEW YORK

New York City (Hunter College).—At the fourth annual production of a Gilbert

and Sullivan operetta, the students of Hunter College presented Patience in chapel on the evenings of January 3 and 4. In spite of the fact that the faculty had no part whatsoever in the production, since the college girls served as actors, directors, managers, and technicians, the operetta was extremely successful. The extensive settings were effective, and the staging committee consisted of Fay Lait, Lola Zoller and Jean Solomon. The principal parts in the operetta were beautifully sung by the students to whom they were entrusted. Goldie Moskowitz was Patience, Helen White, Grosvenor, and Blanche Wachtell, Bunthorne. The supporting cast was excellent. The performance was directed by Ethel Kimbrig, who was assisted by Millicent Milchman, Jennie Goldberg, and the music coach, Bessie Neukrug.

Flora Rubin Kotlarsky, prominent instructor in the music department of Hunter College, is a member of the Conductorless Symphony Orchestra. She was one of the seven women accepted out of fifty aspirants, judged on the basis of auditions under the supervision of the concertmaster, Mitya Stillman.

The Music Club of Hunter College recently held a competition for original musical compositions; it was open to all music students, while the members of the music department acted as the judges. The winning compositions were performed at the chapel. Gertrude Seiderman's Quintet, to be played on string instruments and the piano, won the contest of instrumental compositions. The composer herself was at the piano, and she was assisted by Sara Talmage, first violin; Helen Finster, second violin; Dorothy Wachtell, viola, and Martha Perlberg, cello. Quintet is a powerful original piece of work. By its enthusiastic applause the audience of students and faculty showed approval of the decision of the judges. Autumn was sung by Sylvia Kramer. Second in rank was Gertrude Seiderman's music to the poem, The Night Has a Thousand Eyes. To a Sea Shell, by Rose Goldman, received third place. Other numbers on the program were: Choral Club Selections—The Virgin At the Manger and Stille Nacht; piano—D major sonata (two pianos), Mozart, Harriet Fisher-Sylvia Kramer; violin—Ave Maria, Schubert, Emily Franz, accompanied by Caryl Segerstrom; song-duet—Herbstlied (Mendelssohn), Claire Greenberg, Goldie Moskowitz, accompanied by Blanche Winogron; piano—Two Preludes (Scriabin), Blanche Winogron-trio Allegretto (Mozart).

NORTH DAKOTA

Fargo.—Two performances of the Gilbert and Sullivan opera, The Pirates of Penzance, were given by the University of North Dakota musical organization on January 16. Hywel C. Rowland was the stage director. The musical director was John E. Howard.

SOUTH CAROLINA

Columbia.—Mrs. Edwin T. Gavin, a graduate of the Boston Conservatory of Music and a resident of Columbia, is now

Noted Educators

F. COLWELL CONKLIN,

who received the Bachelor of Science degree from New York University in 1913, has made a thorough study of music in education doing much of this time with George Oscar Bowen now of Tulsa, Okla. Before entering the public school music work Mr.



Conklin taught English for two years in the Mamaroneck, N. Y., High School, and since 1915 he has been the Supervisor of Music in the same town.

During his college years Mr. Conklin was a member of the glee club of the Varsity Quartet. He studied voice with Carl E. Dufft and Arthur D. Woodruff. He was for five years director of music at the Larchmont Avenue Church, Larchmont, N. Y., and is now director and soloist at First Baptist Church, Yonkers, N. Y. Among Mr. Conklin's other activities are the direction of the Mamaroneck and the Larchmont Choral Societies and the assistant directorship of the Westchester County Junior Festival.

For six years he has been a member of the faculty of the Institute of Music Pedagogy (summer session) at Northampton, Mass., and last summer taught at Skidmore College, Saratoga Springs, N. Y.

in charge of the department of public school music at Chicora College here.

Penn State Music Course

(Continued from page 45)

over into the department both the Blue Band and the College Orchestra. In addition to Mr. Thompson, who is director of the band and teacher of brass instruments, the music faculty now includes Hummel Fishburn, teacher of theoretical subjects and director of the orchestra and girls' glee club; Marion Kerr, teacher of pianoforte; Irene O. Grant, teacher of organ, and H. C. Smith, teacher of woodwind instruments.

Director Grant stated that for a number of years there has been an increasing demand from the secondary schools and colleges of the country for skilled musicians and trained teachers, who are college graduates, and through this new course of study the Pennsylvania State College is now prepared to develop leadership in this special field.

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CHARLES D. FRANZ, *Managing Editor*

EXPRESSIONS

A Survey of Present Day Conditions in the Piano Business—Pianos and Radios on Loan—A Safe and Sane Policy on Past Due and Repossessions—Some Profit and Loss Mathematics—False Rumors Circulated—Outlining a Course of Action for the Piano Dealer

When we analyze the rumors that permeate the commercial world at the present time, and apply to the piano industry and trade these same misleading rumors, there is brought to the fore the necessity at this time of every piano man subjecting his business to a close analysis and arriving at the best way of regulating the intake and the outgo of his cash to the best possible ends. We may flounder this way and that way; we may talk about what is happening in the Great Canyon on Manhattan Island and the winds that blow through there, but to the piano man the main object is to adapt his business to present conditions.

We may endeavor to force a belief that times are just the same as they always have been because we have just as much money now as we had during our great commercial years. The fact remains, however, that there is a lot of frozen, or indigestible, assets that indicate the lack of resources that bring to those in business the necessary cash to carry on. Much of our troubles are brought about through the endeavor to carry on, to maintain an overhead, expensive quarters for the showing of articles to be sold, the which were inspired during the days of high peak of production, and a false pride maintained, or submitted to, that prevents the dealer from curtailing, with a fear that it may hurt his name value, and, above all, his financial standing.

The following, from an old friend of the writer, clipped from the Bridgeport Herald of January 8, leads us to many thoughts regarding the attitude of piano men toward their own business. This little item applies, of course, to general conditions, but let us apply it to the piano business:

Business Conditions

America's greatest indoor sport is fooling one's self. Knowing full well that business conditions are bad, we yet yell loudly that they are good in the hope that we may delude ourselves into thinking as we yell.

Chambers of commerce, trade bodies, newspapers and individuals, all have the obsession that telling the truth will ruin the country. It is in keeping with the bombastic spirit of the American people. We are always right, even when we know we are not.

What good lying can do, is a mystery. State newspapers have been the worst offenders in printing the propaganda. Their readers know they are reading lies; their editors know they printed lies. Yet they go on deceiving or trying to deceive.

But all the lies and all the propaganda, if laid end to end would not alter the truth one iota. Business is bad; employment is scarce.

Whatever you do, don't lie to yourselves or others about alleged, but non-existent prosperity.

A Letter From Arthur Wessell

As an illustration of the inner workings of the minds of piano men applicable to the above, the writer has received a letter from Arthur Wessell, of Wessell, Nickel & Gross, the piano action makers of New York City, which allows a discussion as to "truth telling" and how it works toward the creating of adverse opinions that are illusive, and why piano men should know their own business:

New York, January 30, 1930.

Dear Mr. Geppert:

It has come to my attention from a number of sources that a sinister rumor is going around the trade that Wessell, Nickel & Gross is liquidating. I take this opportunity to assure you that Wessell, Nickel & Gross is in a very fine financial condition and I am very optimistic concerning the future of the piano trade.

I think the piano trade as a whole has been thoroughly liquidated and from now on there will be an improvement. How can anyone be anything but optimistic on the future of music in this country when all educators and different foundations are working to the one end, to

instill music in the coming generation? They realize that by doing this they will offset some of the vivaciousness that now prevails. There is no question that millions of dollars will be spent by the different foundations for the advancement of music in this country within the next few years. There is no doubt that the Piano will benefit very materially in this way.

Sincerely yours,

Arthur L. Wessell.

No Basis for Rumors

Those who have circulated the statement that the Wessell, Nickel & Gross institution was liquidating have added to the many rumors that have surged from the top to the bottom of the piano industry and trade this past year. Many of these have been dangerous, and it is a 50-50 result as to injury or good.

Wessell, Nickel & Gross is the standard of high grade piano actions. It is one of the oldest houses in the trade. Its methods always have been of the highest character, in keeping with the products of the great plant in New York. It probably represents, through the institution itself and the holdings of Ferdinand and Arthur Wessell, a capitalization in real money and real estate, etc., that makes it one of the most opulent industrials in the piano business.

What Arthur Wessell says about the future of the piano business is in keeping with what the writer has been maintaining during these months of travail and should cause those who have spread such rumors to reserve all of their thoughts for their own affairs and not do damage to others by repeating such nonsensical stuff as that the Wessell, Nickel & Gross piano action institution was being liquidated. With its holdings in real estate in and about New York City, with its tremendous mileage of forest reserves in Northern Vermont, with the personal holdings of the owners of the institution, there is represented a capitalization that runs into the millions.

"The Piano Is Dead"

Let us take up now another phase of the constant reiteration of the words "the piano is dead." The piano is just as much alive in the music world as it ever was. Many piano men themselves are "dead," and it will not be out of place here, with what has been said before, to take up the reasons why so many piano men are "dead" and why they have "killed" themselves. Those who are doing the most complaining are in a comatose condition as to the conduct of their affairs and the efforts to sell, no matter how the goods are sold, to get them into the homes of the people and show upon their books a lot of dead assets that are unproductive. With this facing them every time they look at their statements they continue in the wrong field of selling and follow worse with much worse. Then come the complaints as to "hard times," based on their own lack of "guts."

The writer within the last two or three days has been able to analyze certain methods of piano and radio selling in the Middle West that are very interesting indeed. Especially is there an illustration afforded of the reckless manner in which radios are being sold, and also is there an illustration of this great question of repossessing.

Selling Schemes

Taking up the question first of "putting goods out" and the belief that when a radio is once placed in the home of a customer the payments will be made, we will precede a radio statement with an advertisement that appeared in the daily papers of a

Middle West center, which applied to pianos, but the same effort has been made as to radios. This will serve to indicate to the piano man the risk that is gone into in the belief that to get the instrument into the home of a family, asking nothing down and the first payment three or four more months hence. All of which is not advisable as a business proposition.

This is printed to show how the piano man should be honest in his selling, and honest with himself in arriving at conditions through his own methods. Here is the advertisement:

PIANOS TO LOAN

(Your Choice of 95, for Their Keep)

We wish to place 95 Uprights, Players and Grand Pianos in homes in Cincinnati and near towns; you pay only the cartage and you may use them until we need them, which will be an indefinite period. This is to make room for our large shipment of pianos which are ordered. We do not wish to place these pianos in storage, preferring to leave them in good families instead. You must call personally to make your selection. We expect to have all these instruments delivered within a short time, so you must call early.

A Dangerous Practice

Let us insert the word radio in this reading where pianos are mentioned and we find the subject for comments upon the statement of a test that was made as to placing radios in the homes of the people without a down payment. The house that issued the advertisement as shown above also utilized this method in a different form to place radios out. Another house last September made an effort to test this method of placing pianos or radios "on trial."

We know that in the old days all salesmen engaged in selling pianos worked along the lines of getting a piano into the home and then selling it there. Much agitation was created over this method, of selling and finally it was abolished. It is evident that we now are seeking to arrive at that same method in different ways. The house that made the test sent out on the 1st of September, 1929, practically the same announcement to the people in the center in which it is located and offered to let any one have a radio without a down payment. Everything was prepared for the carrying on of the test. There was nothing left undone that could be done to make it a success. The writer has before him the statement of that effort carried on during the month of September, 1929, which has led that house to a rule that under no circumstances will such an effort ever be made again.

The Results

The statement as of February 1, 1930, shows that in September, 1929, there were 104 "sales" made. In other words, there were 104 radios put into the homes of people who called to purchase, who passed the severe examination as to their standing, and which will be illustrated in what follows as to repossessions in December, 1929, of another house, in another center.

The statement as regards the test sale in September, 1929, listing 104 "sales," shows that there were 34 repossessions and 70 sold in the effort to bring about increased business. All piano men can look back upon September, 1929, as a brisker month than had preceded, and then in October and November fell to lower proportions. But getting back to the September "sales" of radios, the 104 "sales" showed a grand total of \$12,197.19. The 34 repossessions showed a total of \$4,368.71. The balance due on February 1, 1930, on the sales was \$5,135.52.

Now, here is an opportunity for some figuring on the part of those men who are interested in radio sales, and above all in the endeavoring to get into the homes of the people instruments that they firmly believe will represent a healthy asset and create an intake of cash that will eventually show a profit.

There is no telling how many more repossessions will be made in the instruments that are out, but here is presented a phase of modern "personal contact" that seemingly is an effort to reach the people without the hard work that the early-day salesman

Piano and Musical Instrument Section

had to meet with in placing instruments in the home "on trial."

Red Ink Profits

We all remember that in the early days of the talking machine efforts were made to give the machines away in the belief that the sales of records represented the money making. It didn't take the Victor Company long to shut down on such efforts and to build the selling of the machines into profit making and the elimination of the cheap contraptions that were given away. Notable efforts of this kind were made in Pittsburgh and St. Louis, but they were not profitable. Other cities that attempted to do the same thing followed the advice, or pressure, of the Victor Company and built up to the great business that was enjoyed until the coming of the radio.

It is impossible to make any money out of something that is given for nothing. No piano man has ever made any money in any free method which is illustrated strenuously in the giving to the customer of the past due on instalment paper what should be in the hands of the dealer—is, in fact, his property.

A study of the statement of the September effort of the Middle West house to get radios out, with the idea that they would remain in the homes, represents a tremendous amount of work. Any man with any idea as to figures can take those that are given herewith and see that the house lost money on the 104 "sales" that were made in September.

It all looks good on paper, but when that house pays for the 104 radios that were put out, looks ahead to the balance of the ten months time that was given, and the repossessions that will come in each month, it will be found that the efforts for September, 1929, are a blot upon the statements and certainly will require red ink, and that in quantity, to realize that such methods of "personal contact" do not result in profit.

Analyzing Credit Risks

Another house in a different center has given the writer the opportunity of studying a repossession sheet as of December, 1929. Here is a house that digs into theory and practice. Its methods of selling are such that, seemingly, all brakes are put on to prevent risk in sales. There is shown in this December list of repossessions that the house made 53 repossessions. The repossessions represented pianos and radios.

There were 14 pianos repossessed. The history of the repossessions is interesting. The Credit Department made every effort to dig into the standing of each one shown in the statement; as, for instance, here is what the Credit Department had to work on in the blank that accompanied the contract: Married, address, age; if an employee, where working and how long; whether owns property or rents; how many in the family; earnings; etc., and the names of three people as references.

With such a statement filled out every effort was made to eliminate risk. Even so, in the analysis of the statement it is found that there were some rather curious conditions discovered. One showed that a young married man was still paying a jeweler instalments on his engagement ring.

The most strenuous result, however, of this analysis, and the analysis of other monthly repossessions, was the issuing by that house of an order that under no circumstances was a sale to be made to one who bought clothing on the instalment plan. This, seemingly, was a rather peculiar order to issue, and the writer asked for information. It was given in terse sentences that any man who was married and who bought his wife's clothing on the instalment plan, or his own clothes in a like manner, was below the standard as to knowing how to handle his own finances, be they \$50 a week or \$100 a week.

The credit man who was answering the queries of the writer remarked: "Can't you see what this brings a man to? Mr. Jones goes home some day and his wife tells him they have an invitation to go to a social affair and bemoans the fact that she hasn't a new gown to display before her admiring friends. The husband, distracted at such a situation, advises that she buy a new gown on the instalment plan and there," added the credit man, "goes the money that should be paid on the piano."

A Safe Rule

It would be interesting to give the reports on the repossessions in December, 1929, of that house, but

it would take up pages of this paper. *There was no instrument, however, in the 53 repossessions that was out over a year, and it will interest the piano man to know how these repossessions were made as to time limit. It shows how closely this house follows up its collections, for 15 of the repossessions were made in 30 days, 24 in 60 days, 11 in six months, and only three that had gone to the extent of one year from the date of purchase.*

There may be piano dealers who will want to make out a statement like this before the writer. Here are the headings of the columns: Account opened, Instrument, Amount, Cash, Trade in, Terms, Date repossessed, Balance, Last payment. Each one of the sales entered under these headings carried with it the references that were given and the other information referred to above. There was no effort made to create an excuse for the repossessions. Everything presented at each sale shows "as is," and herein is given the results of close application as to sales and conditions following the acceptances of the sales by the Credit Department. It further indicates why there is one music house that stands high financially, and proves that it wants what belongs to it and is not afraid to have spread upon its books repossessions instead of allowing them to remain in the homes of people who do not pay, for fear that it will affect the assets in their statements.

The 53 instruments that were repossessed represented a total of investment, showing the loss incident to the repossession, and there is no effort made to give but the facts as they exist. The 15 instruments repossessed the first 30 days after the sales indicate that investigations showed a risk element that brought about the taking back of the instrument.

Keeping Down Past Due

If all houses would but take up the question of repossessions, it would be found that the very lessening of assets through repossessions would keep them keenly alive to the necessity of close collections, which naturally brings about repossessions. That house allows no collections to show a past due of a year, as will be seen in the fact that only three of the repossessions showed a past due extending over a year, and this had explanations that any house of standing would have followed likewise. Six months is the limit with that house, and that showed the closeness with which repossessions are made. When a piano house follows these lines of selling there is no necessity for the spreading of untruthful statements about the piano.

The radio is going through what the piano did in its peak years. There is a recklessness in selling and a false trend as to bargain offerings in the efforts to dispose of overproduction, there is a rank extravagance which the piano business cultivated during peak years, and this is being followed now by piano men who wish to remain in the business with the utilization of the pruning knife and the cutting out of all extravagances, an effort to make every dollar turn over as often as possible, and by keeping awake instead of slumbering in past dues sustained through the fear of the dealer to repossess.

Where the Blame Lies

Piano men must not think that the piano is any worse off than other lines. *The troubles they are in are of their own making.* Any house that will endeavor to bring about a loaning of pianos in the manner that the advertisement reproduced above indicates, or to send out radios under the same plea, is but killing the real method of personal contact that made the piano business what it was three or four decades ago when a piano man with a business that was handled right was always in good condition, with few exceptions. Manufacturers made money and this through efforts to sell that were legitimate, and not fake propositions that do not realize profits, but always present loss. No piano man can afford to build and advertise on the strength of his instalment paper that does not represent its true value through its past due.

All this is from the field where pianos and radios are being sold. It links up with what is being said by piano men themselves. It illustrates a loose method and it illustrates a tight method. It also beseeches the piano men to apply themselves to their own affairs and to allow rumors to foregather to themselves and seek other pastures to thrive on. *The piano is just as good today as it ever was as a commercial proposition.* The piano men themselves have brought about the present day afflictions. They

can remedy these troubles—what has happened since the great wind swept through the canyon on Manhattan Island and the months preceding that event has not killed the piano.

Piano men have laid down, many have proven their lack of backbone and have not accepted conditions within their own territory, but have allowed themselves to be obsessed with the idea that because a lot of people have lost money the piano men are going to lose what they haven't got. Pianos are being sold today, but those men who are selling them are not doing it through false methods, but are going after piano sales, carrying the piano to the people instead of striving in an easy way to get the people to come to the piano.

Cultivating Prospects

There is one house in this country that believes in cultivating future prospects, and to the writer's surprise, he learned that house was teaching, in the Middle West alone, over 4,000 people, children to adults, to play the piano. There is no flare about this. It is a solid business proposition. When this was presented to the writer and the cost of it and the manner in which it was being utilized to sell pianos, it was a revelation in view of what has been done and found wanting by those who believe pianos sell themselves.

The piano has a message, but it is not talk, it is music. The salesman has his message, and it is talk. Combine the two, let the piano give its message, and the salesman, utilizing that message with his own message, can sell pianos. Above all, let this talk, such as has been illustrated as to the downfall of the piano be stopped. There may be less pianos manufactured in the future, but they will be better pianos, they will be better sold, salesmen will make more money, and the whole industry will come to a steady influential financial standing based on cash profits.

WILLIAM GEPPERT.

Ben Platt on Advertising

Ben Platt of Los Angeles, while in New York last week, was interviewed by one of the newspapers and quoted as saying that the vital need of the piano business at the present time is advertising. He said that as soon as the market crash occurred he increased his advertising on an average of 10 per cent during the last three months of 1929 in order to keep the sales volume of his main and branch stores somewhere near normal. Mr. Platt said: "Business men who do not increase their efforts to sell when business in general shows any signs of slackening, deliberately bring about what they wish to prevent. This is not a theory of mine. I know that newspaper advertising definitely influences sales, and every year of my business experience has proved this to me. I have been through the panics of 1907 and through the business slump when the war started and after the war, and so the market break of 1929 and its bad mental effect on a number of manufacturers was no novelty to me." "The thing that surprises me is that so many manufacturers and advertisers entirely reverse in their practice what I have found to be a fundamental of successful selling in my business. And it is simply this: when sales are harder to get I work harder to get them and my newspaper advertising works with me. When I feel sales falling off for any reason I don't stop trying to sell—I sell harder; I advertise more; I spend more money to get more money." "And in my whole experience I have found that newspaper advertising is the most direct method for any retailer or manufacturer has of telling the public what he has to sell and making them want to buy. I found, though, that in the musical instrument business and in the radio business that many national manufacturers and retailers make the mistake of advertising radio and musical instruments simply as pieces of merchandise rather than as instruments of entertainment and instruction." "Mr. Platt's straightforward facing of the facts and his energetic method of making the best of the situation should be an inspiration to other piano men."

A Banker's Advice

In a recently published statement by H. Ennis Jones, vice-president of the Franklin Trust Company, Philadelphia, there is much of value to the piano dealer. Mr. Jones does not mince words in describing conditions as they are, nor does he offer a panacea for all business ills. His straight-from-the-shoulder treatment is worthy of study by piano men, because the conditions he describes are as true of the piano business as they are of general business. He says: "One of the most important factors in

Piano and Musical Instrument Section

successful merchandising this year will be the liberal application and use of plain common sense—there is no "open sesame," nor tricks of the trade that will carry a merchant through more effectively than his own good judgment based on past experience and an analysis of business conditions as they now exist in his own locality." He continues: ¶ "There is nothing fundamentally wrong with American business and it will turn upward just as soon as we individually contribute our share toward making it improve. We can't sit idly by or business will carry us in the direction in which it is going. Too many people are waiting for the 'cat to jump'—and if we are not careful the cat, representing business, will jump before we know it and there will be many left sitting on the sidelines who will not participate in the fruits of improved business to the extent of those who don't wait for the jumping but go out and 'dig in,' planning in a conservative manner to go forward." He adds this sound advice: ¶ "Don't carry your 1929 mistakes into 1930 and expect this year to make up for any bad judgment that you may have exercised in the year just closed. Take an honest inventory and charge off every cent that you possibly can, so that 1930 will have an even break from the beginning." He adds further pithy advice: ¶ "Buy judiciously—don't overstock, and equally important, don't underestimate your market. It is hard to strike a happy medium, but by all means exercise great care in your purchases, especially for the next six months. . . . From now on the personal element in selling will play an even more important part in selling than ever before. . . . Budget your business and keep a very strict record of costs. . . . 1930 can be made a splendid year because the buying power of the American public has not been impaired to any great extent—but just retarded temporarily, due to a mental condition. Forget 1929 and any unfortunate occurrence that it brought; that is water over the dam. Look ahead to 1930 with a firm, resolute will to make it the best year that you have had. 'Take off your coat, roll up your sleeves, and 'dig in,' and you will be surprised at your accomplishment." ¶ One can take issue with only one thing in the foregoing, and that is, that instead of forgetting the mistakes of last year, remember them, and profit thereby.

Store Door Delivery

The New York Merchants Association is advocating that store door delivery, on an experimental basis be established by railroads serving the New York area. The purpose of this is to cut down on the number of piers now used by railroads, freeing them for more vital shipping needs, avoiding delays in delivery through congestion at freight terminals, and to give more effective and economical treatment of less than carload lots. This move is an important one, for what happens in New York is not long in being copied in other sections of the country, for if it meets the peculiar difficulties presented here, usually a greater margin of efficiency obtains elsewhere. ¶ One of the secondary purposes of the plan, not without weight, is that it makes the railroad responsible for the condition of the goods almost from the time they leave the factory until they are deposited at the store delivery entrance. Pianos are particularly susceptible to damage, not usually of a serious nature, but damage that involves loss of time in refinishing, reconditioning, repolishing, etc. Any piano dealer can recall the difficulty in fixing the responsibility of the common carrier for these minor damage claims. It is a progressive movement that has great possibilities of benefit.

**STIEFF
PIANOS**

*America's Finest Instruments
Since 1842*

CHAS. M. STIEFF, Inc.
STIEFF HALL
BALTIMORE, MD.

Rambling Remarks

"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.

Some Radio Difficulties Due to the Handling of Commercial Programs—A Word of Warning by Dr. Lee De Forest

That the radio is in its infancy must be admitted. From the tin-can radios the children built just a few years ago, we now have the radio encircling the globe. There is much to be done yet. The men who have made the radio what it is are working just as hard as when the radio was in its infancy to improve what already is marvelous.

That there is much that militates against the usefulness of the radio as it now is apparent. The Rambler is reading with much interest the many criticisms that are made. The criticisms will lead to the elimination of faults that now exist. Much is charged against the radio itself which it is not responsible for, as many of the criticisms should apply to the human element that has to do with the efficiency of the instrument. For instance, an editorial in a recent issue of the Cincinnati Enquirer presents these difficulties in a terse manner.

A Developing Nuisance

This is a commercial age, and we are a commercial people; advertising is the key factor in the scheme of our material progress, one of the greatest among the elements which comprise the business mechanism of the country; but that it can be in some ways overdone by an industry, or by industry in general, did not require the announcement of the recent criticism made by Lee De Forest, "Father of Radio."

Radio service is to be counted among the greatest blessings that have come to mankind. It is, in certain ways, rapidly becoming also one of the greatest nuisances.

This is the conclusion of Mr. De Forest, who warns the industry that it is seriously threatened by its present inept handling of radio program.

Millions of listeners-in will agree to this with a cordial unanimity. The volume of incongruous, distracting, insistent and frankly sordid advertising after this fashion has become a flood of surpassing magnitude. The finest and sweetest symphonies in the world, the most elevating addresses, the most superb demonstrations of dramatic power, are marred, dimmed, made discordant, ineffective and distressingly unsatisfactory by the imminent mind-

disturbing and soul-torturing obtrusion of the merits of some one's shoe polish, kitchen ware, face powder, pills, nostrums, and the like, which are shoved into the harmonies of melody or the excellences of oratorical delivery or scientific thought with a stupid incomprehension of the listening public.

This involvement should be corrected, the time of advertising service regulated, its pronouncements arranged for without disrupting the peace and pleasure the family circle may expect to derive from things less materialistic—things more elevating than the price of onions or the weight of a hog.

Mr. De Forest is of the belief that the present tendency of the broadcast chain, and many individual stations, to lower their bars to the greed of direct advertising will rapidly work to sap the life-blood and destroy the great usefulness of this magnificent new means of contact.

Here is food for thought for the new industry. Advertising by this method need not be made taboo, but the methods of its procedure could much be profited by the better arrangements of programs at least.

The Crooning School of Radio Vocalists—Some Difficulties of Reproduction—Pure Tone Essential for Broadcasting Purposes—Some Opinions of a San Francisco Director

The Rambler is much interested in the following from the San Francisco correspondent of this department. There is presented in a different way the difficulties the radio is meeting with for which it can not be held responsible. It reads somewhat like a screed on voice culture, but it is applicable to the radio and again makes plain the fact that much can be charged against those who do broadcasting and preparing programs in that the question of voice is discussed. The San Francisco writer says:

A great deal has been said and written in praise of what radio is doing to foster music appreciation. Speaking of this prevalent idea, to a representative of the MUSICAL COURIER, Musical Instrument Department, a San Francisco music critic regretted that what is called "singing" is too often the cheap filler-in between musical numbers and he declared emphatically that singing, as an art, is in serious danger of being degraded by whiners, chortlers, crooners and noise-makers sometimes described as "screamerinos."

Elaborating his idea, the critic said that listeners to radio programs, on the West Coast, have very much cause for gratitude when great singers are heard on Eastern hook-up. Listeners in the wide, open spaces, people in the back-woods and on remote farms have unequalled opportunities of hearing some of the great vocal artists. Coast broadcasting stations also present vocalists who not only possess voices but know how to use them. However the capable vocal artists are not by any means the only broadcasters who go into the air in what is called "Singing." Programs are constantly adulterated by the performances of vocal noise-makers whose efforts seem to have no connection with the art or singing.

At many of the smaller broadcasting stations on the Pacific Coast, programs are largely recruited by broadcasting records. Some of the vocal records are excellent,

Where to Buy

ACTIONS

WESSELL, NICKEL & GROSS, makers of one grade of action, the highest—the standard of the World. 457 West 45th St., New York City.

LACQUER

MAAS & WALDSTEIN, manufacturers of lacquer, lacquer enamels, and surfacers, especially Mawlac, the permanent lacquer finish, for pianos and high grade furniture. In business since 1876. Plant: 438 Riverside Avenue, Newark, N. J.

MACHINERY

WHITNEY, BAXTER D., & SON, Winchendon, Mass. Cabinet surfaces, veneer scraping machines, variety moulders. "Motor Driven Saw Bench" and "Horizontal Bit Mortiser."

PIANO PLATES

AMERICAN PIANO PLATE COMPANY. Manufacturers Machine moulded Grand and Upright Piano plates. Racine, Wis.

STAINS AND FILLERS

BEHLEN, H., & BRO., 10-12 Christopher St., New York. Stains, Fillers, French Varnishes, Brushes, Shellacs, Cheese Cloths, Chamois, Wood Cement, Polishing Oils.

WOOD CARVINGS AND TURNINGS

S. E. OVERTON CO., manufacturers of high-grade wood turning and carving specialties. South Haven, Mich.

**F. RADLE
PIANO**

(Established 1850)

For eighty years holding to
TRUE TONE

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609-611-613 West 36th Street,
New York

Piano and Musical Instrument Section

but others again make a bid for popularity with ditties that are chortled in a nasal whine that reveals an utter absence of either a voice or a knowledge of singing. Apparently personality gets some of this stuff over, but when it is called singing, it is tagged with the wrong label.

It has always been believed that, to be a singer, the first requisite is the possession of a voice. In addition certain innate attributes are required, such as reasonably dependable health and the possession of an ear sensitive to correct pitch. Only a very few heaven-sent voices are correctly placed by nature in all their registers. Jennie Lind, had such a voice and that was why, when she taught in her later years, she was never particularly successful as an instructor. Never having had to compete with any technical difficulties herself, she was unable to impart to others the secret of overcoming them, though of course listening to her pure production was a lesson.

The average vocalist needs capable instruction just as much as does the average pianist, violinist or 'cello player. Great vocalists spend years learning to sing. Even the greatest of them go back occasionally to pass opera, or study songs with the teachers who put them on the path to fame. Not frequently it is found that exaggerated tricks which seemed effective at the moment of lapsing into them, are condemned by the teacher as inartistic and even detrimental to the vocal organs. Eternal vigilance is the price of remaining a great singer.

Speaking of singing for the radio, the music critic remarked that the microphone emphasizes every defect in the vocal performance of an untrained singer. If a tenor tightens the muscles of his throat and jaw, (something no vocal artist should ever do) the fault is reflected in the hardness of his voice. If he rounds out a throaty performance with a few falsetto high notes, this cheap trickiness is even more apparent than it would be in a concert hall. When a soprano slurs a succession of notes that ought to be rounded as a string of pearls, the microphone gives the impression of a solid body sliding down a toboggan, and a singer who pounces too hard on her notes is apt to convey, over the microphone, the impression of an industrious mechanic at work on a trip hammer. The foregoing of course refers to half-trained singers for whom the microphone is for their voices what a magnifying mirror is for the human skin. It makes every defect more apparent.

The idea has gone forth that a little thread of a voice is what is needed for the microphone. To shatter this delusion one only has to hear a great vocal artist on the air. Some of the Metropolitan artists, singing in New York, have been heard in San Francisco homes with tones as golden and every syllable as clearly enunciated as if heard in an intimate salon. It is true that the defects of the untrained vocalist are less glaring if he has only a thread of a voice... One would, for instance, be less annoyed by the humming of a trolley than by the roaring of a fog-horn. Neither a trolley nor a fog-horn makes music, but the noise of the trolley is not so aggressive as that of a fog-horn.

In order to learn why untrained whiners are so often put on the air, the representative of the Trade Section of the MUSICAL COURIER asked a successful broadcasting director for an explanation. He replied:—

"In the first place, many listeners really enjoy what

you call 'whining.' Some of the performers who have neither voice nor vocal method are very popular, possibly because they get their words over. Another reason for putting these people on the air is that they will sing the most popular ditties, regardless of whether they have musical merit whereas people who really know how to sing want to perform a better class of music."

This informant also acknowledged that remuneration has something to do with the question of singing for the radio. Good vocal artists demand payment for their efforts, just as do capable instrumentalists, whereas there are many people who cherish the delusion that if the world could only hear them, they would become famous, regardless of whether they have voices or know how to sing. These people are glad to sing for nothing, in order to achieve fame. And it must be added that some of them do manage to creep into popularity, either by infantile lisping, whining or some other of the tricks practiced by those who have neither voices nor vocal method.

California Piano Dealers Enter Into Racial Analysis in Seeking a Market for Pianos—The Labor Problem and Its Effect on Piano Sales

That some piano men are delving into the theory and practice of selling is made apparent in the following from the San Francisco correspondent of this department. The inclination toward seeking results, or building to results, in piano selling is somewhat tentatively touched upon in the following, which The Rambler feels will be of interest to those piano men who are looking into the dim future when piano sales will be made, probably after they have attained the great adventure.

A small but thrifty music merchant of the San Francisco Bay Region was commenting recently to a representative of the MUSICAL COURIER Trade Section on the recent race disturbances in Watsonville and San Jose, Cal. According to the press, white residents were indignant at work in the lettuce fields being taken from white men and given to little brown men from the Philippines. Also there was indignation that a Filipino Club had a lot of white girls on its payroll, as entertainers.

This music merchant remarked, with regret, on the mass movement to California of Filipinos and also of peons from Mexico. The peons are the very poorest class of field laborers from Mexico. There is no restriction on the influx of either class of brown laborers. The peons are brought to do what is called "seasonal" work in the fields, such as hoeing young beet plants. In fact, the beet sugar industry in California has repeatedly said that it cannot exist without unrestricted entry of peon labor. As a matter of fact, these peons are flocking in ever increasing numbers to the cities. Their standard of living is very low, judged by standards that prevail in the United States. The peons bring their wives and children, their dogs and parrots. In the cities they usually live from hand to mouth, eking out existence with the assistance of the Community Chest. They take poorly paid city jobs that would otherwise be filled by white men. The number of skilled mechanics among them is almost negligible. In fact, they are recognized as "cheap labor."

In the cities, the Filipinos are ousting the older residents as elevator boys, janitors, messengers, etc. In the country, they do agricultural work and they are also securing employment in canneries, quarries and other lines of work, formerly performed by men who were apt to marry and raise families. The Filipino peasants do not as a rule bring their women, so very few of those who flock to California have anything like a family life.

Commenting on the cry of "Prosperity" in California, the small music merchant of the Bay region remarked that if the merchant is to have real prosperity, there must be a substantial working class earning enough to support homes and raise families. Real prosperity requires the existence of a large class of earners who are also spenders. Many of the California agricultural interests say that some sort of Asiatic coolie, or peon labor from Latin America, is an absolute necessity in the country. No one pretends that this class of labor is essential in laboring circles in the cities, but these unskilled agriculturalists are flocking to the cities.

On the one hand, many skilled workmen in the cities of California are receiving excellent wages, but there is not enough work to go round. One only has to look at the long lines of men waiting outside various charitable agencies to realize that there is a great deal of unemployment in California. All these men are not drifters and are not bums. Many of them are able and willing to work, if they could get work. According to our music merchant, each of these men is a potential piano-purchaser. Give them work and they will build up homes, raise families and take a pride in their children's education.

When a couple marry on the understanding that both work, their idea is to face economic conditions without tying themselves down to the cost and work of raising children. If neither can play they have no interest in pianos, and they are another loss to the ranks of piano prospects. It is not only the rich who want their children to be well educated. Many people of very moderate means are anxious to secure every possible advantage for their children.

The music merchant said that his remarks did not in any sense apply to Latin Americans or to Filipinos of the educated classes, some of whom are studying the piano here, but only to the peasant type of field laborers, and they are not piano prospects. The Filipinos are transitory. They would rather have a car than a piano and the peons are perennially poor.

Educating Piano Prospects

All this should be of interest to piano dealers, for the radio certainly has been a great problem, not only as to its being a musical instrument, but in the methods of arriving at creating profit through the selling of them. The discussion as to the "little brown peoples" is to the Easterner somewhat farfetched, seemingly, yet to those on the Pacific coast it is a question of vast import, the arriving at the creating of piano prospects through educational efforts and the bringing of the people of the lower element to that point where musical instruments will be desired.

The East has its problems of labor just as has the far Western coast of these great United States. It is well to arrive at conclusions through the telling of such conditions, for all has a bearing one way or the other as to wasted time, or the conserving of wasted time toward movements that will lead to the betterment of the people and the creating of piano sales through the building to a love for music.

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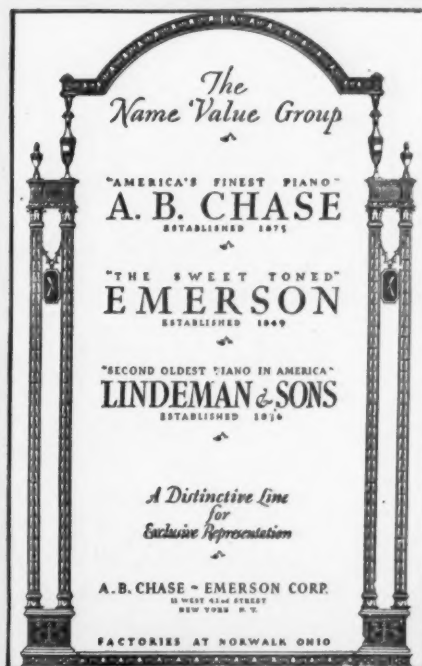
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"Hailed With Immense Enthusiasm as the Heroine in the Revival of Verdi's Opera."

(N. Y. Times)

